OCTOBER 2025 #108

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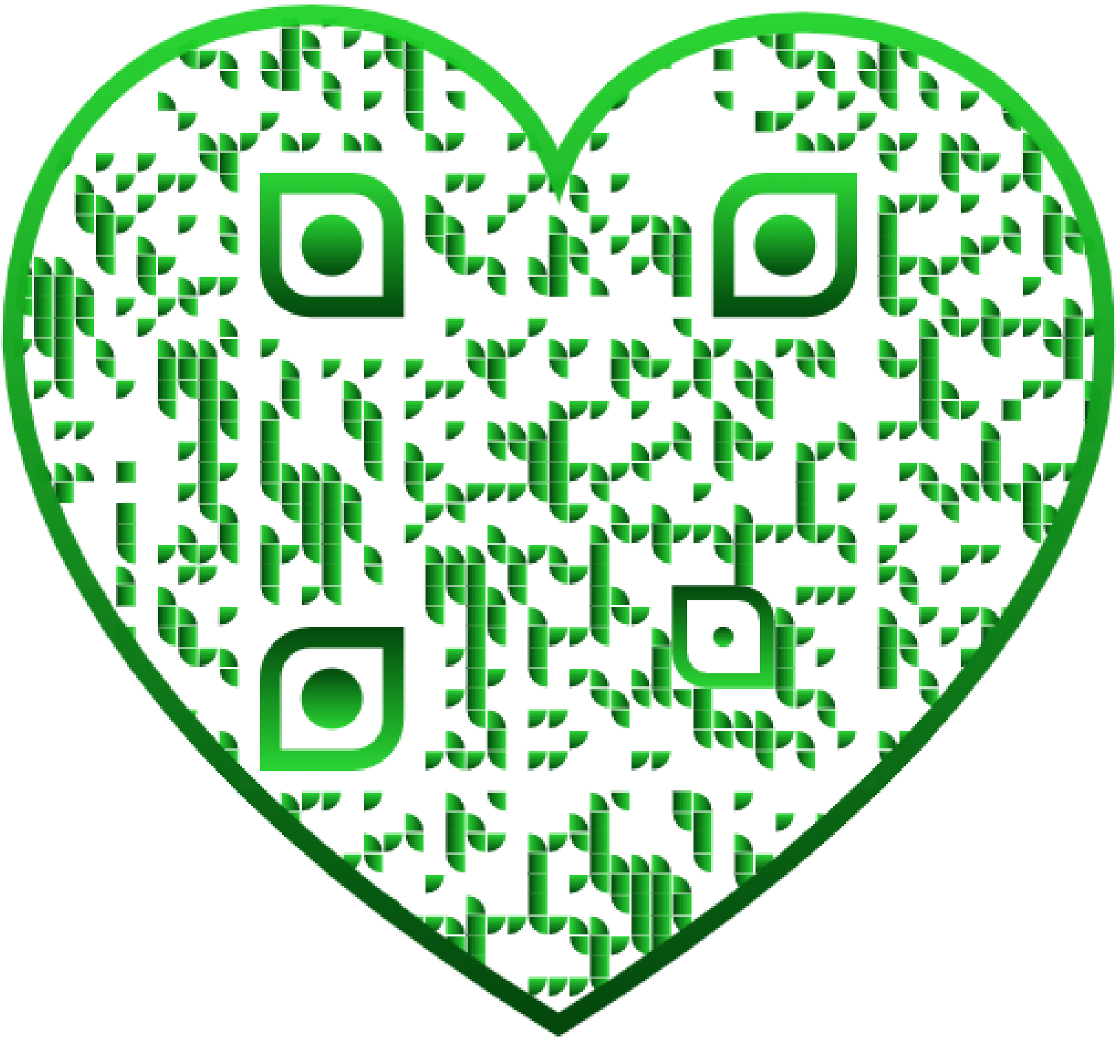

artMarket
INTERNATIONAL ART MAGAZINE

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CEO & Editor in Chief: Dafna Navarro
Content Editor: Jasmine Sukary
Joshua McGowan
Graphic Design: Ziv Kay
Photography: Ariel Su
Marketing Manager: Roman Gutman

Contributors:
Ida Salamon Ph.D
José Jeuland
Miguel Bermudez
Leila Antakly
Ariel SU
Paula Soito
Jasmine Sukary
Anastasia Tsypkina

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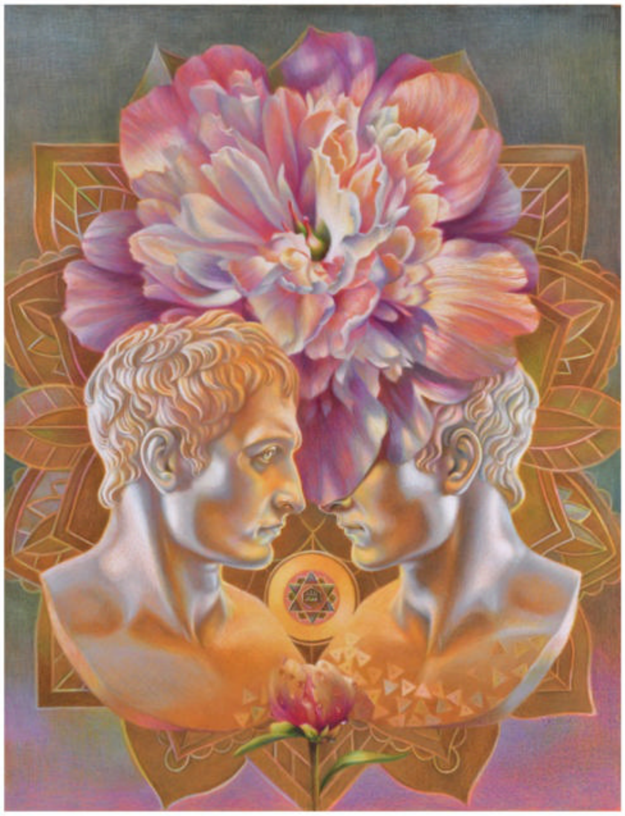

ON THE COVER

OMNIPRESENT MIND.
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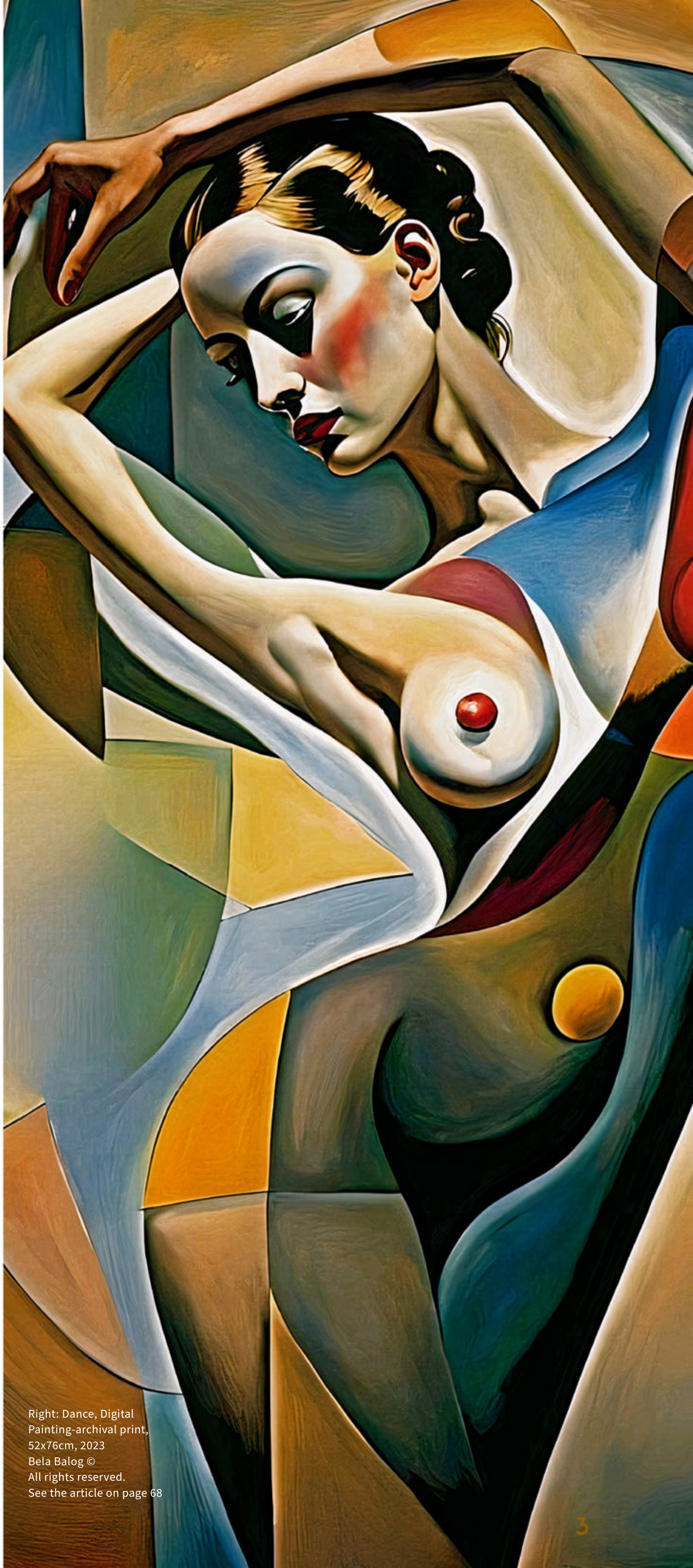
Dafna Navarro, CEO and Founder,
Art Market – Global Media Company.
Editor-in-Chief, Art Market Magazine.
Art Curator and Appraisals.

Navarro was born in Jerusalem and lives in Spain. She is a known figure in the International art world as the CEO and Editor-in-Chief of two international Art and photography Magazines: **Art Market Magazine** for Contemporary Art and **Lens Magazine** for Fine Art Photography.

Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: **Lens Magazine** for fine art photography and **Art Market Magazine** for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazine presents interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs, and all the latest news regarding fine and contemporary art from across the globe.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including "Portrait of Humanity," run by 1854 Media, publisher of the British Journal of Photography, together with Magnum Photos; on the jury panel of the **'GOLD LIST'** Special Edition, Featuring Top Contemporary Artists of Today, being published by Art Market Magazine and on the jury panel of the known International Competition Open Call, a collaboration of Art Market Magazine, Lens Magazine and the Florence Biennale.
Navarro is also a lecturer, curator, and appraiser of art and collectibles.



Right: Dance, Digital Painting-archival print, 52x76cm, 2023
Bela Balog ©
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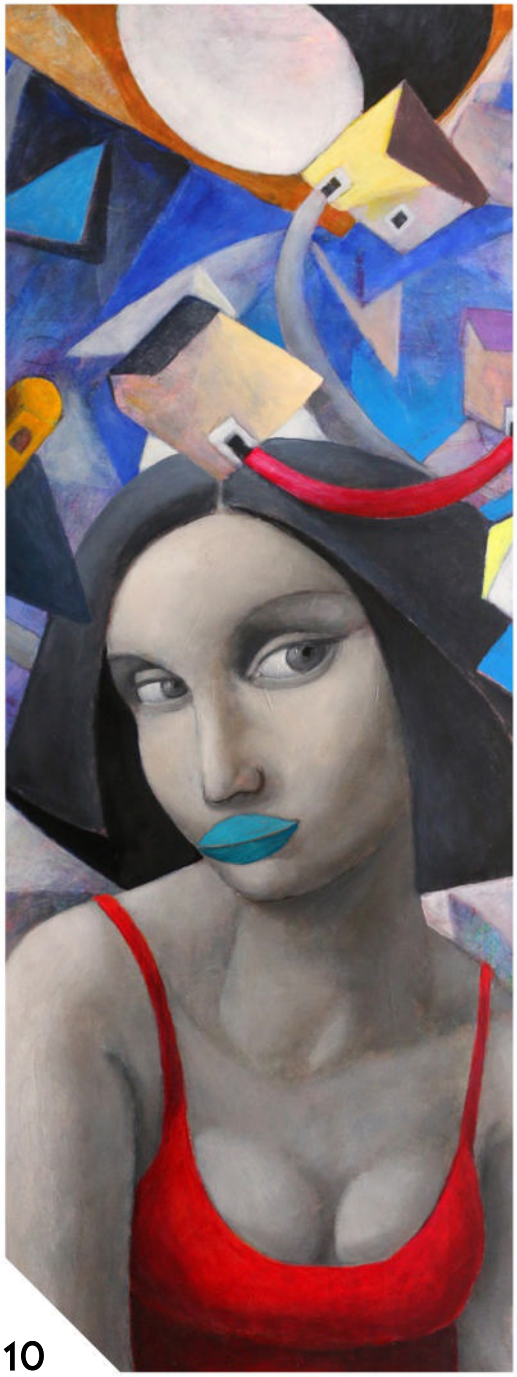

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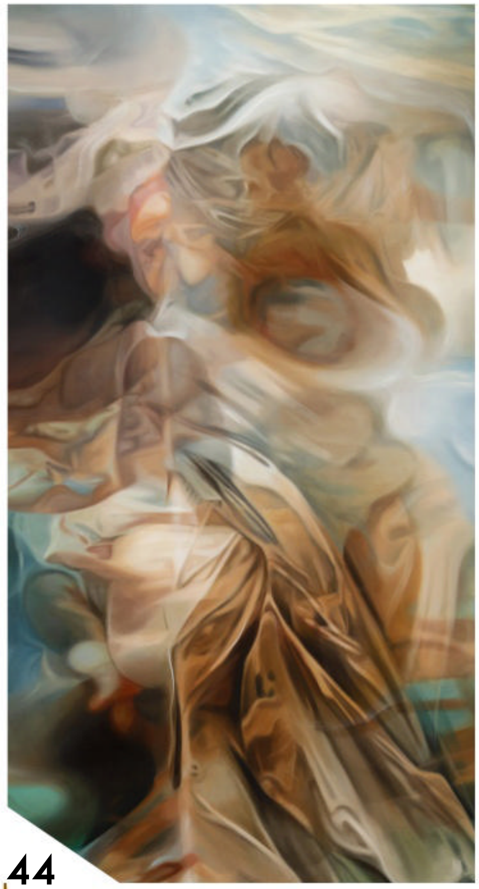

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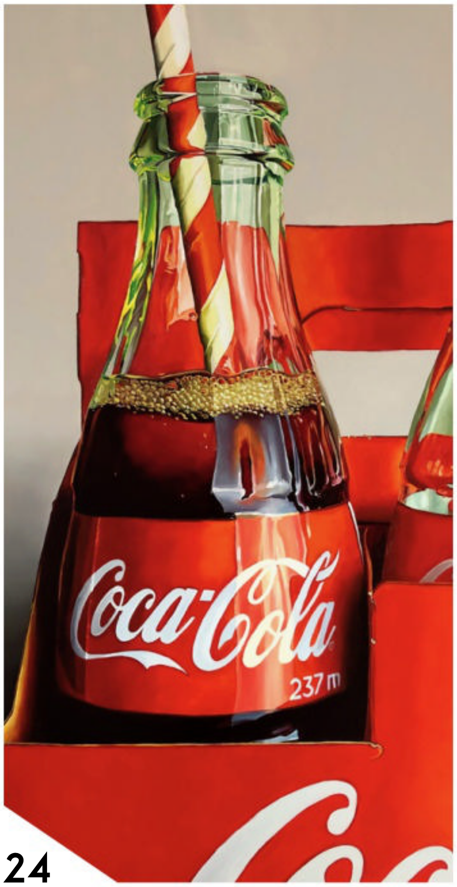

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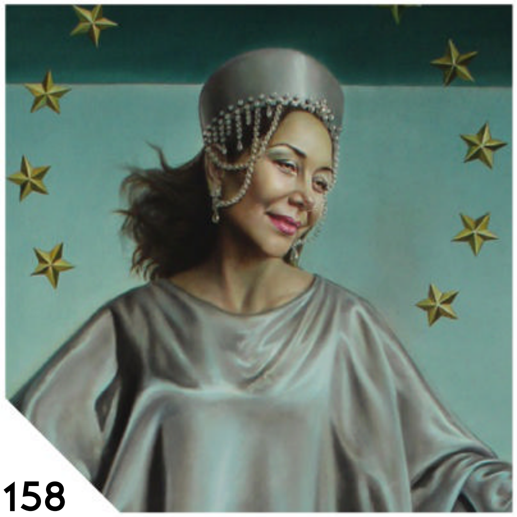

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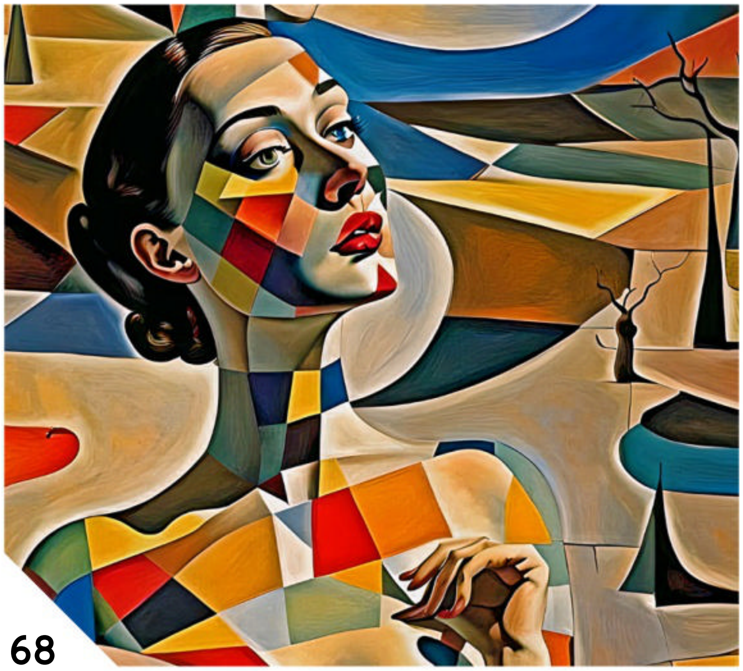

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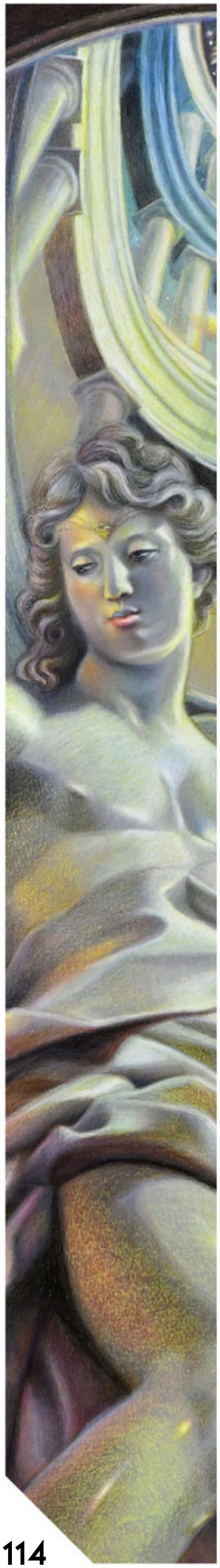

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GOLD LIST

MEET THE JURY PANEL

JACOPO CELONA

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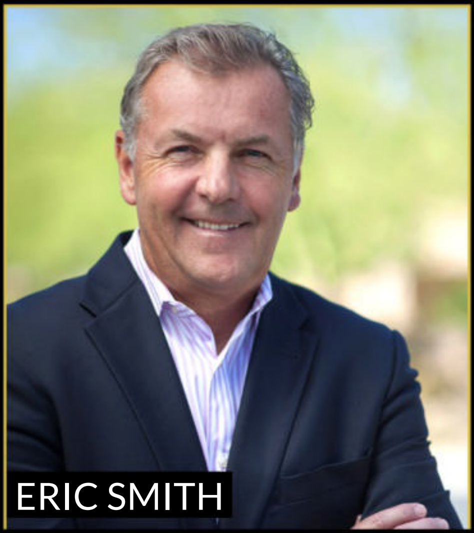
FLORENCE BIENNALE | ART+ DESIGN



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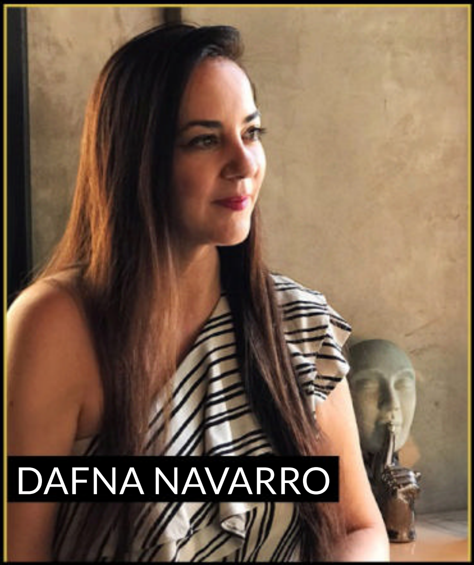

DAFNA NAVARRO

CEO & EDITOR IN CHIEF,
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TOP ARTISTS OF TODAY
The Gold List • Top Contemporary Artists of Today

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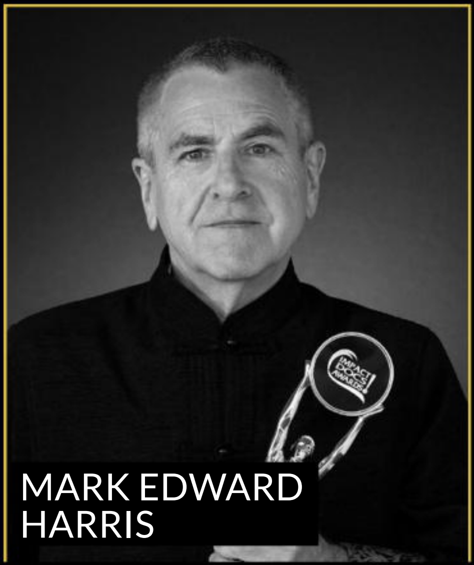

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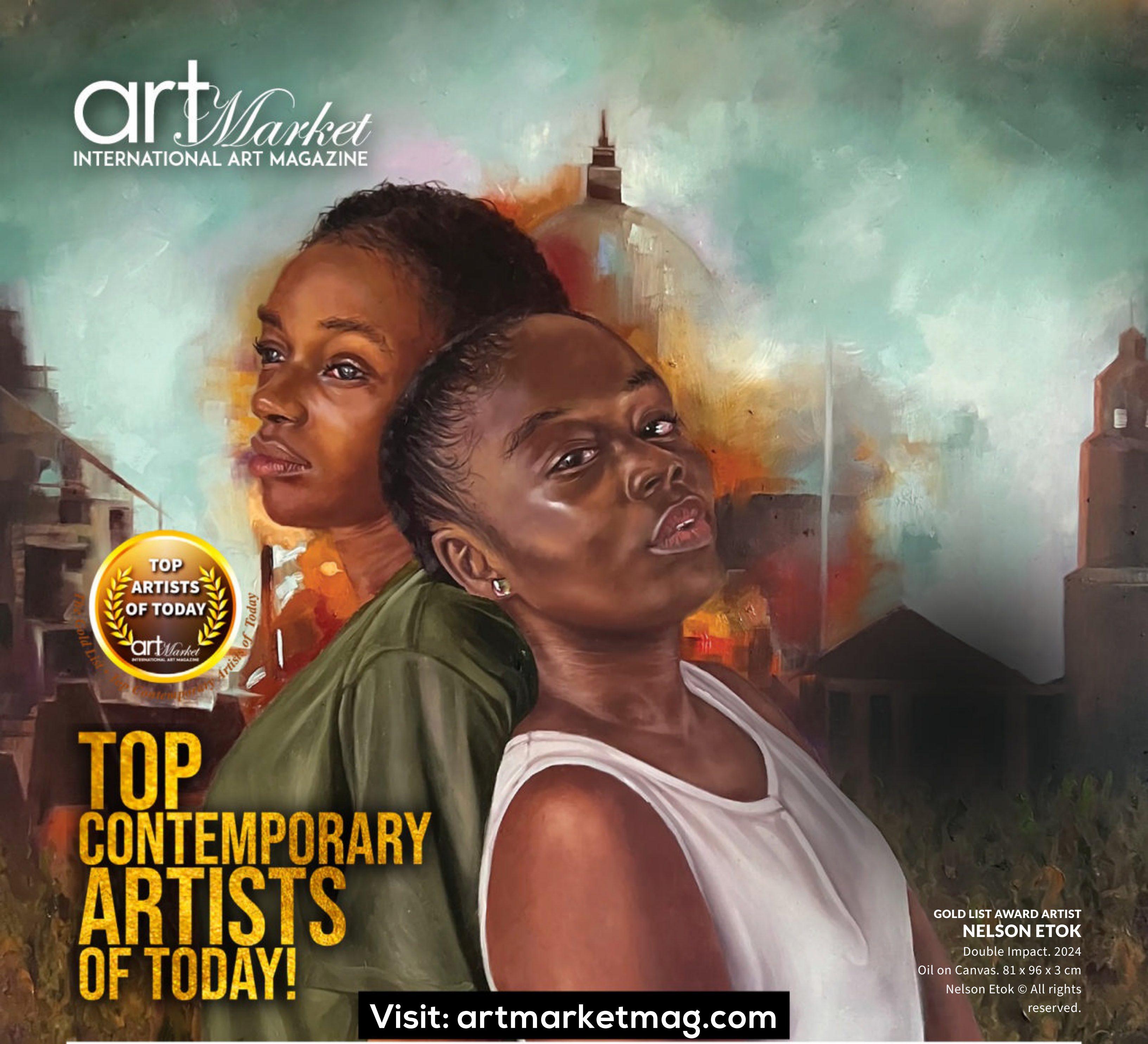

TOP CONTEMPORARY ARTISTS OF TODAY!

GOLD LIST AWARD ARTIST
NELSON ETOK
Double Impact. 2024
Oil on Canvas. 81 x 96 x 3 cm
Nelson Etok © All rights reserved.

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The honorable Art Market Magazine's GOLD LIST Special Edition gets a full distribution and exposure to over 50,000 readers around the world, with direct distribution in Digital & Print at Barnes & Noble's Bookstores in the US, Steimatzky Bookstores and direct distribution to Art Galleries directors, museum and gallery curators, art collectors, investors and to the people who make the art industry of today. Art Market Magazine is a media sponsor and has a full collaboration with leading international Art Fairs around the world; our publication has a full distribution for free at the art fairs and at the Art Fair's official bookstores.

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The BIG Black&White Issue 2022

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STEVE SCHAPIRO
BY DAFNA NAVARRO
CEO & EDITOR-IN-CHIEF, LENS MAGAZINE

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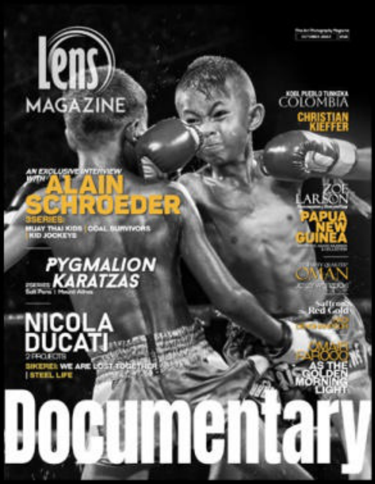
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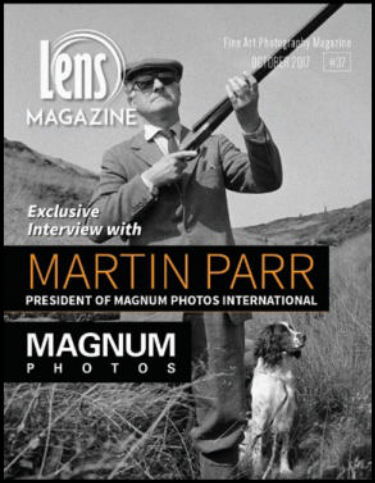
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CHRISTOPHE MEIREIS
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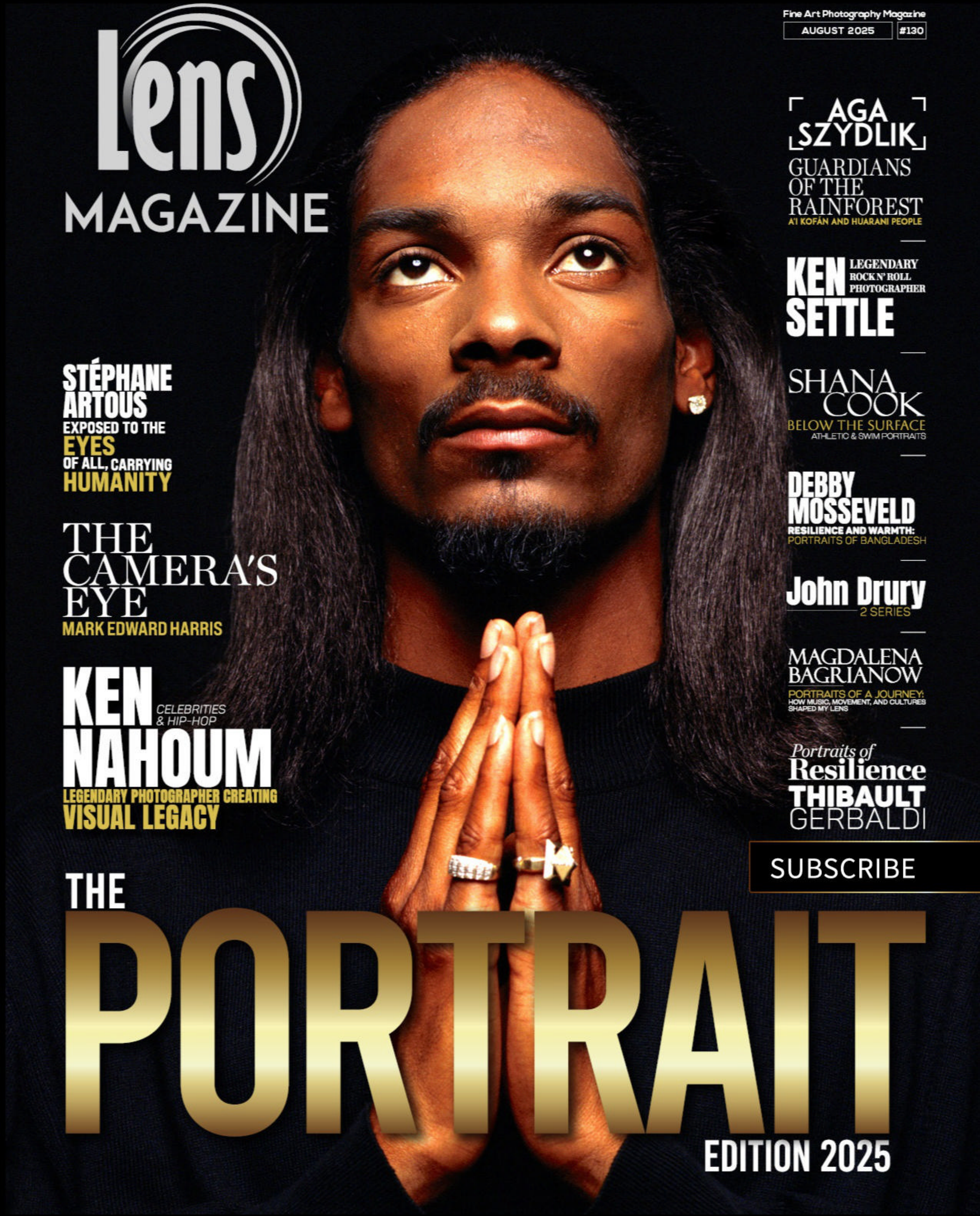

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AUGUST 2025 #130

AGA SZYDLIK
GUARDIANS OF THE RAINFOREST
A'I KOFÁN AND HUARANI PEOPLE

KEN SETTLE
LEGENDARY ROCK N' ROLL PHOTOGRAPHER

SHANA COOK
BELOW THE SURFACE
ATHLETIC & SWIM PORTRAITS

DEBBY MOSSEVELD
RESILIENCE AND WARMTH: PORTRAITS OF BANGLADESH

John Drury
2 SERIES

MAGDALENA BAGRIANOW
PORTRAITS OF A JOURNEY:
HOW MUSIC, MOVEMENT, AND CULTURES SHAPED MY LENS

Portraits of **Resilience**
THIBAULT GERBALDI

STÉPHANE ARTOUS
EXPOSED TO THE EYES OF ALL, CARRYING HUMANITY

THE CAMERA'S EYE
MARK EDWARD HARRIS

KEN NAHOUM
CELEBRITIES & HIP-HOP
LEGENDARY PHOTOGRAPHER CREATING VISUAL LEGACY

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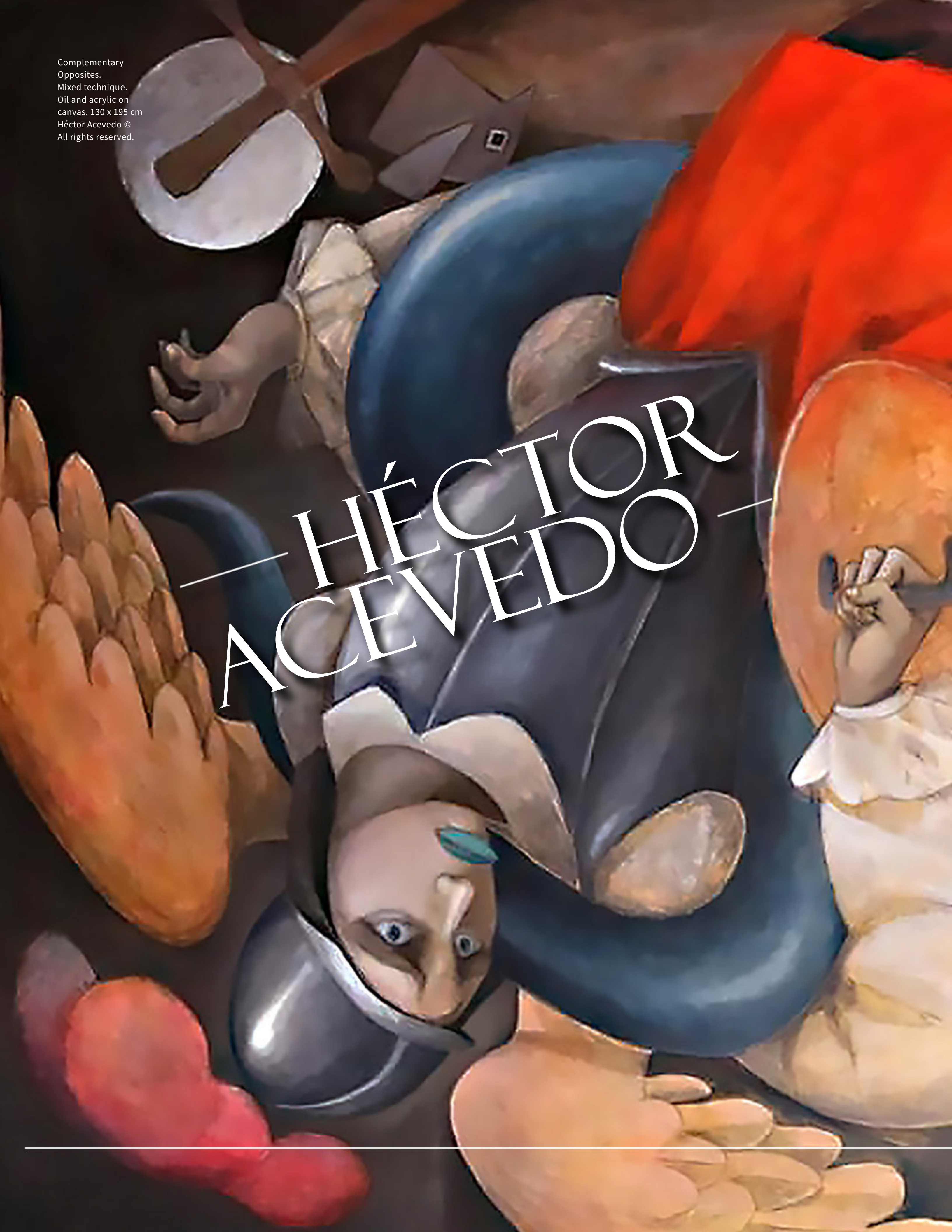
THE PORTRAIT
EDITION 2025

HÉCTOR ACEVEDO



Complementary
Opposites.
Mixed technique.
Oil and acrylic on
canvas. 130 x 195 cm
Héctor Acevedo ©
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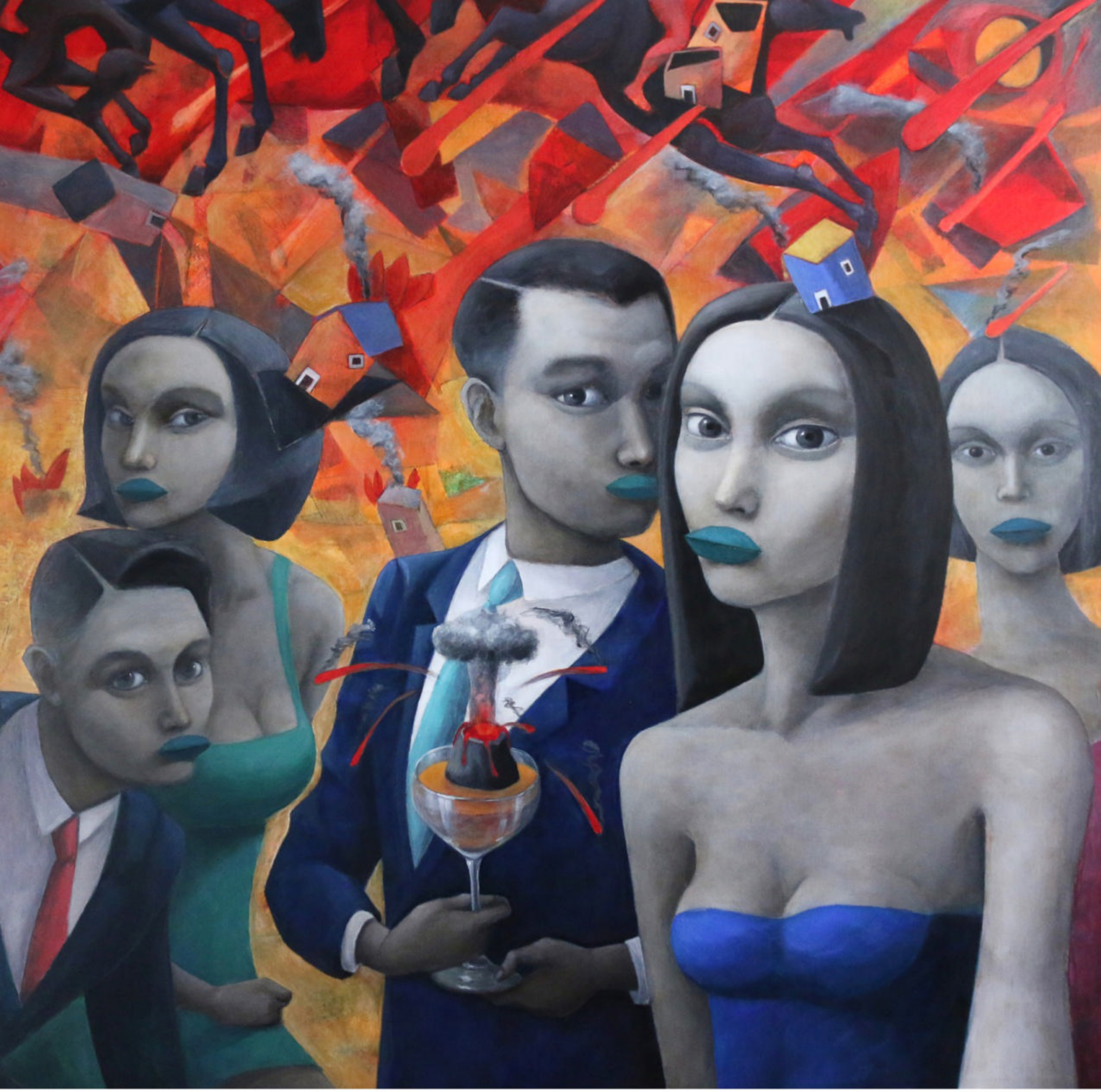
A TRUE VOCATION



> “IN THE COMPOSITION OF HIS WORK, THE SPACES APPEAR FRAGMENTED AND REACH THEIR FERTILE MOMENT IN THE GEOMETRIC DIRECTION OF THE LIGHT. IN THIS NEW PICTORIAL STAGE, THE ARTIST PROPOSES A NARRATIVE TOUR OF THE WORK BY DIRECTING THE VIEWER'S GAZE; THE LIGHT BECOMES THE PATH THAT THEN FRAMES SYNTHETICALLY REPRESENTED HOUSES AND HUMAN FIGURES WITH SUPPRESSED MOUTHS AND SEDUCTIVELY FACING GAZES. , FROM THE FRONT AND SIDE, ON TOP OF ENDLESS FEMININE NECKS MODELED BY LINES THAT FORM CURVES".
>
> – YESSICA HERNÁNDEZ, HISTORIAN AND ART CURATOR

Top: The last selfie
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
Héctor Acevedo ©
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Right Page:
Héctor Acevedo at the
studio with the artwork
The last selfie.
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A TRUE VOCATION

HÉCTOR ACEVEDO

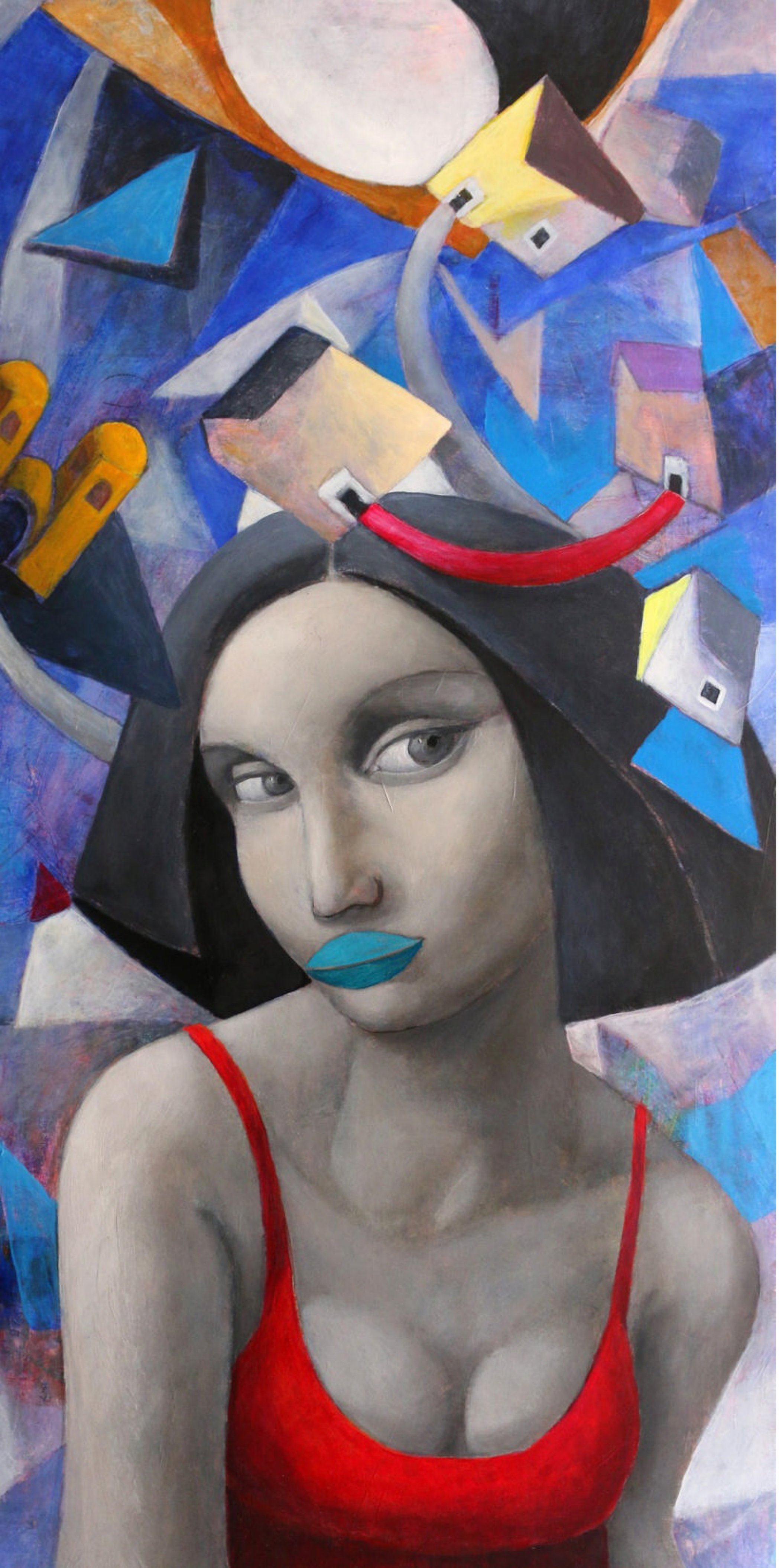
Héctor Acevedo (b. 1963, Lima) is an internationally awarded artist known for his unique artistic figurative art. In 1986, he was admitted to Peru's Advanced Autonomous School of Fine Arts (Escuela Nacional Superior Autónoma de Bellas Artes del Peru - ENSABAP) to study drawing and painting while continuing studies in civil engineering at the National University of Engineering (Universidad Nacional de Ingeniería - UNI).

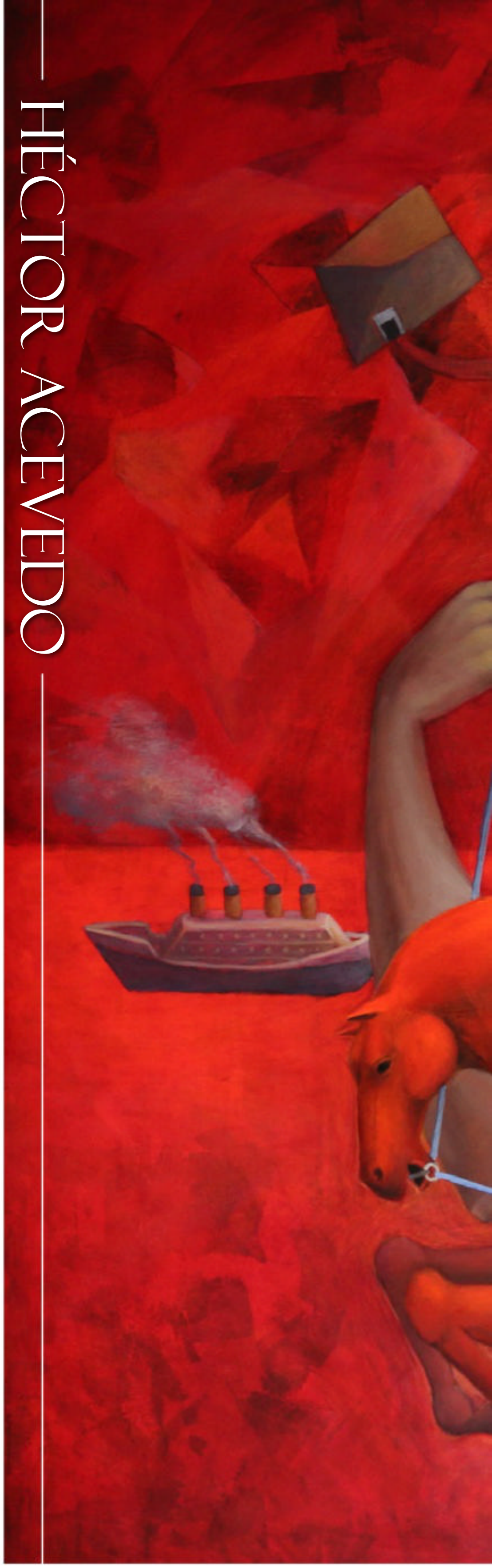
"Both majors involved a particular set of aptitudes and helped shape different life perspectives for me as a future artist. Between the demands of my engineering studies and my vital commitment to art, during a complex decision, I decided to work in the field of plastic arts, where I found my true vocation and personal satisfaction. I have worked professionally as an artist since 1989, living and working in Madrid, Spain."
-Héctor Acevedo

Acevedo's work has been exhibited in countless solo and group exhibitions worldwide and gained tremendous success. Among the enormous number of solo shows are exhibitions at the Mestiza Gallery in Madrid, Spain; Galeria Apasionarte in Lima, Peru, "Langstaff Gallery" in Brussels, Belgium; and Amaranto Gallery in Lima, Peru.

Among the international awards, Héctor Acevedo was awarded the First Prize at the "V International Biennial of Argentina 2022" in Buenos Aires; in 2021, he was awarded the Fourth Prize in the "XIII Florence Biennale 2021." Florence, Italy. He also received the First Prize in the "Ninth National Coca-Cola Painting Contest" at the Banco Wiese Sudameris Hall, Peru. Through his over thirty years of continued work, development, and experience, Acevedo's work can be found in private collections, and his works of art have been published internationally in art books and magazines.

HÉCTOR ACEVEDO





Left: Queen of the
Night II
Mixed technique.
Oil and acrylic on
canvas. 100 x 50 cm
Héctor Acevedo ©
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Right: Ariadne's journey
Mixed technique.
Oil and acrylic on
canvas. 130 x 162 cm
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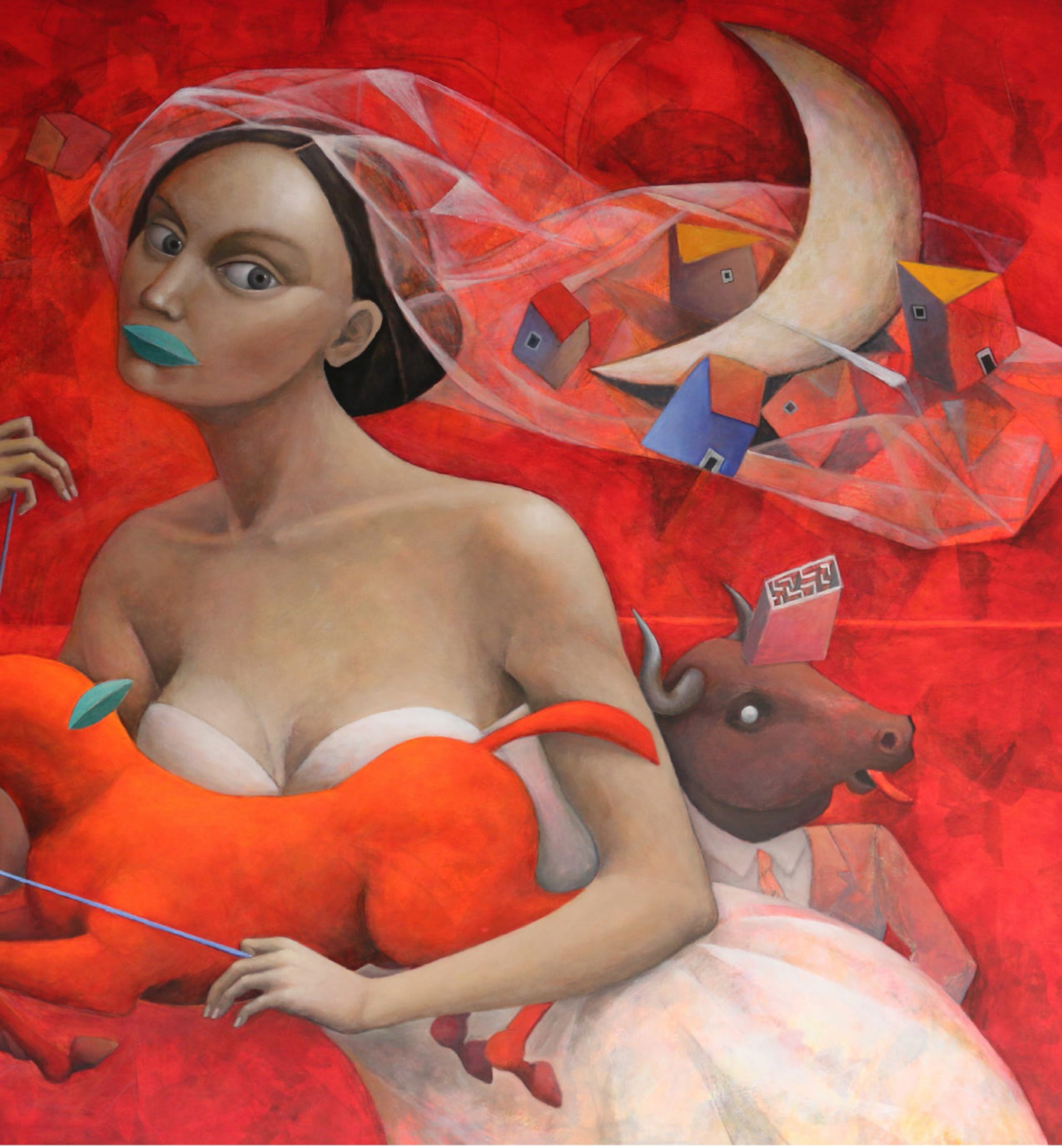

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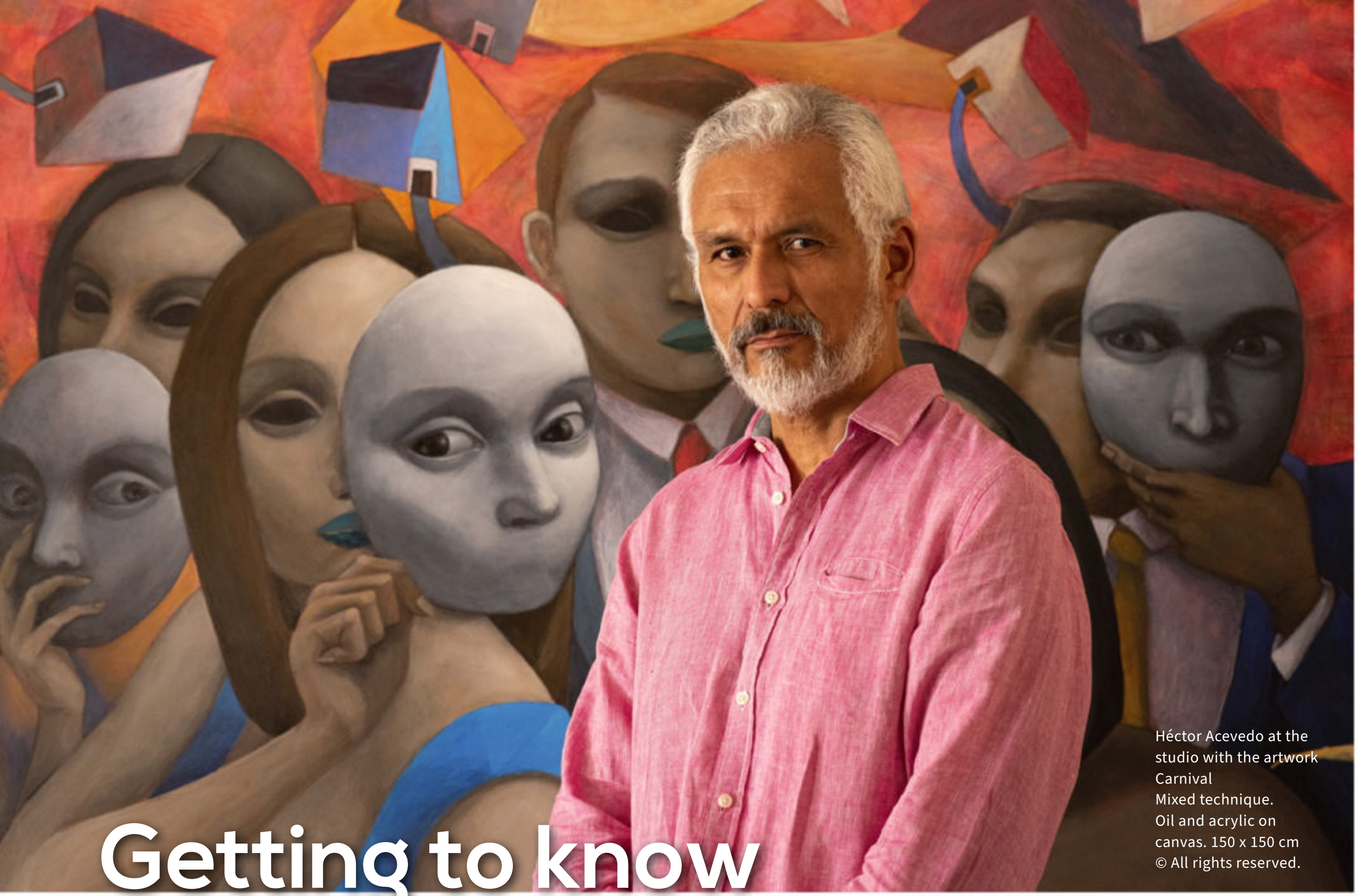

Héctor Acevedo at the
studio with the artwork
Carnival
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
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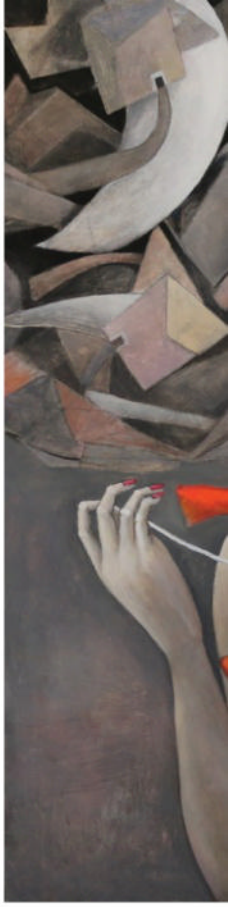


Getting to know HÉCTOR ACEVEDO

ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

HÉCTOR ACEVEDO: I did not grow up in a creative environment. At home, my family did not favor my decision to study art and drop my engineering studies. My father was an official in the Ministry of Agriculture, and my mother, a housewife with an entrepreneurial initiative; it took a while for them to understand that my decision was correct.

In the mid-eighties, Peru was going through its most significant economic and social crisis; terrorist violence was plaguing the country; at that time, I was studying civil engineering at the university, and by chance, walking through the streets of downtown Lima I reached a building that caught my attention because of its façade, once inside, I discovered a wonderful, mystical space, the classical sculptures in the corridors gave it an air of solemnity, but also, the students drawing in the passages, some sitting on the floor; They gave a touch of irreverence and freedom. It was like that that I decided to apply to the School of Fine Arts and study painting.

ART MARKET MAGAZINE: **What led you into the contemporary art field as a professional artist?**

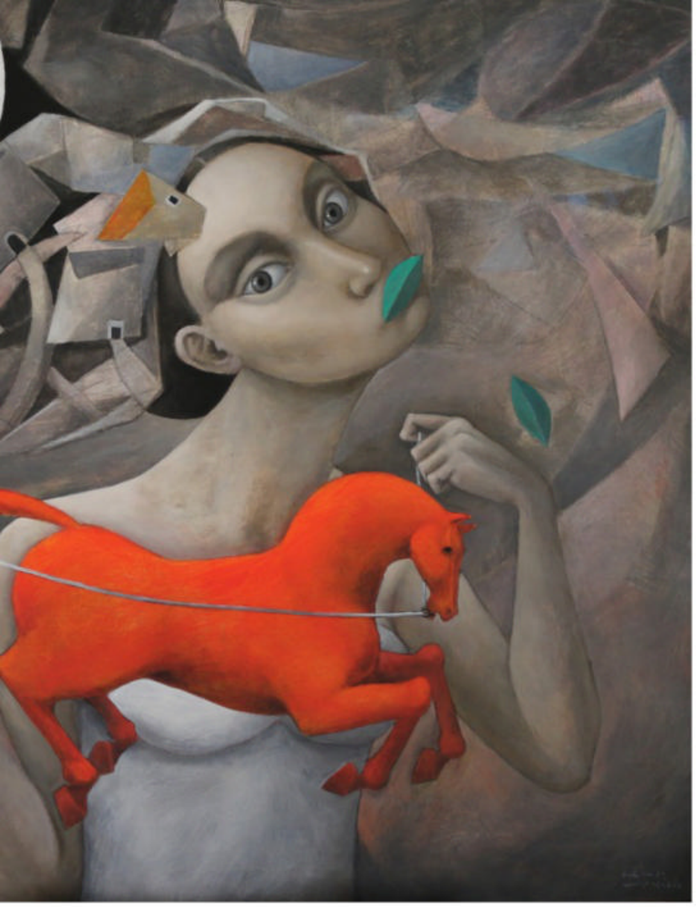
HÉCTOR ACEVEDO: What led me to enter contemporary art and detach myself from the rigorous academy of the School of Fine Arts was the search for a language that could better convey my ideas and feelings; this language has been enriched over time by my life experience and the constant search for aesthetic enjoyment.

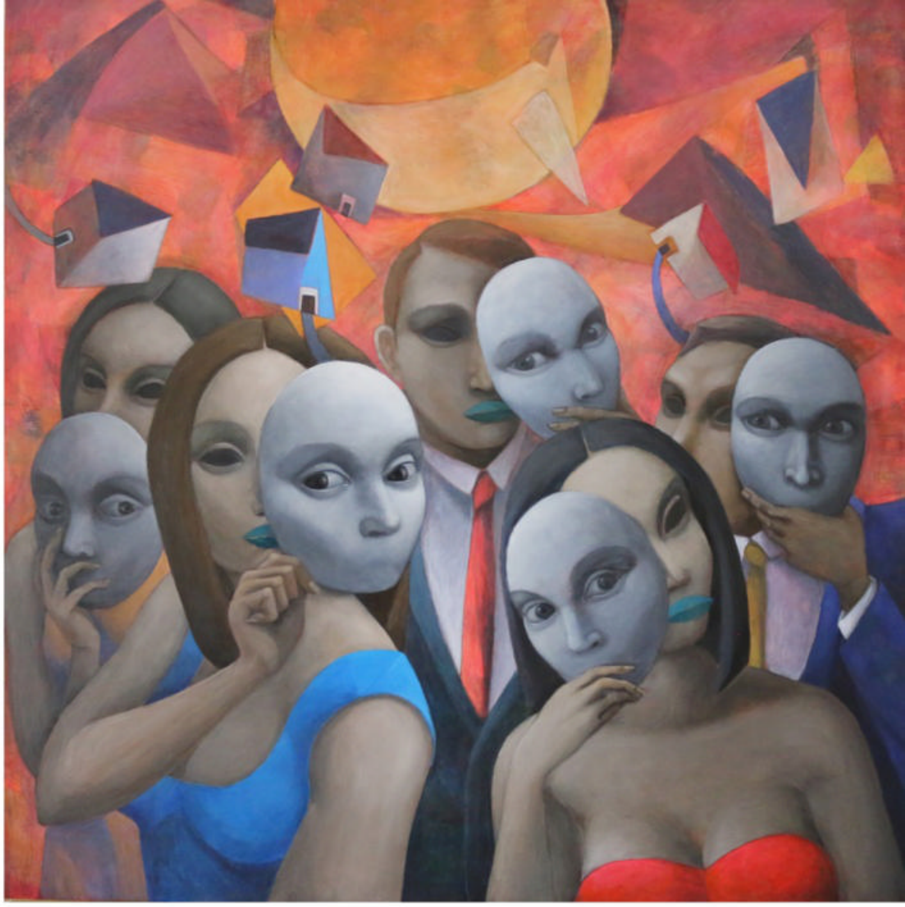
ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

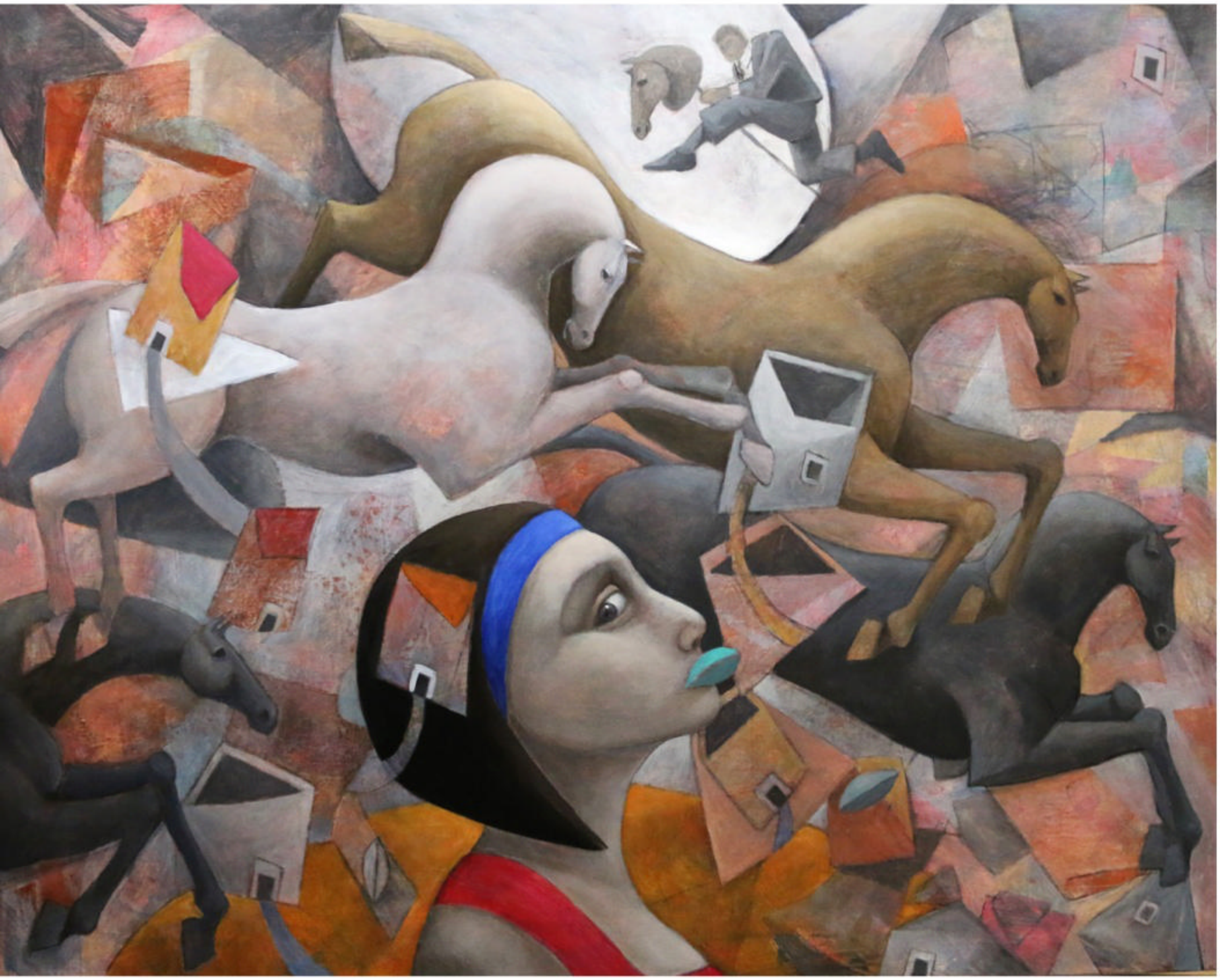
HÉCTOR ACEVEDO: My inspiration comes from different sources, from sensations of daily life, dreams, ancient mythology, ancestral rites, or the memories dormant in my memory that emerge due to some external stimulus.

ART MARKET MAGAZINE: **Would you say that your art is influenced by other artists or a specific art field?**

HÉCTOR ACEVEDO: I do not believe that my art is influenced by another artist or movement; however, many teachers have contributed to my professional training.







Top Left: Moonlight
Mixed technique.
Oil and acrylic on
canvas. 100 x 100 cm
Héctor Acevedo ©
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Top Right: Carnival
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
Héctor Acevedo ©
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Left: Horses of the night
Mixed technique.
Oil and acrylic on
canvas. 80 x 100 cm
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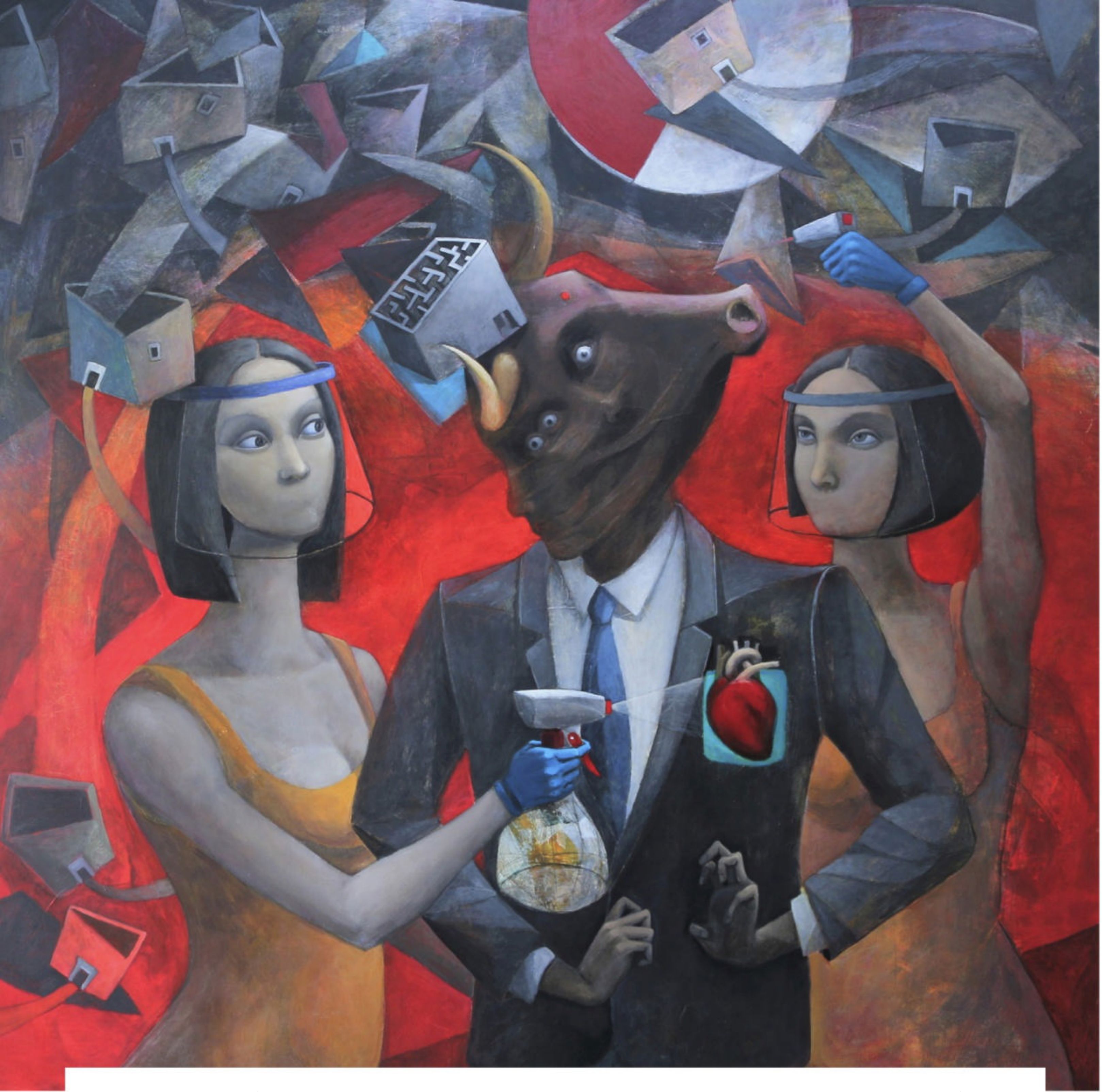
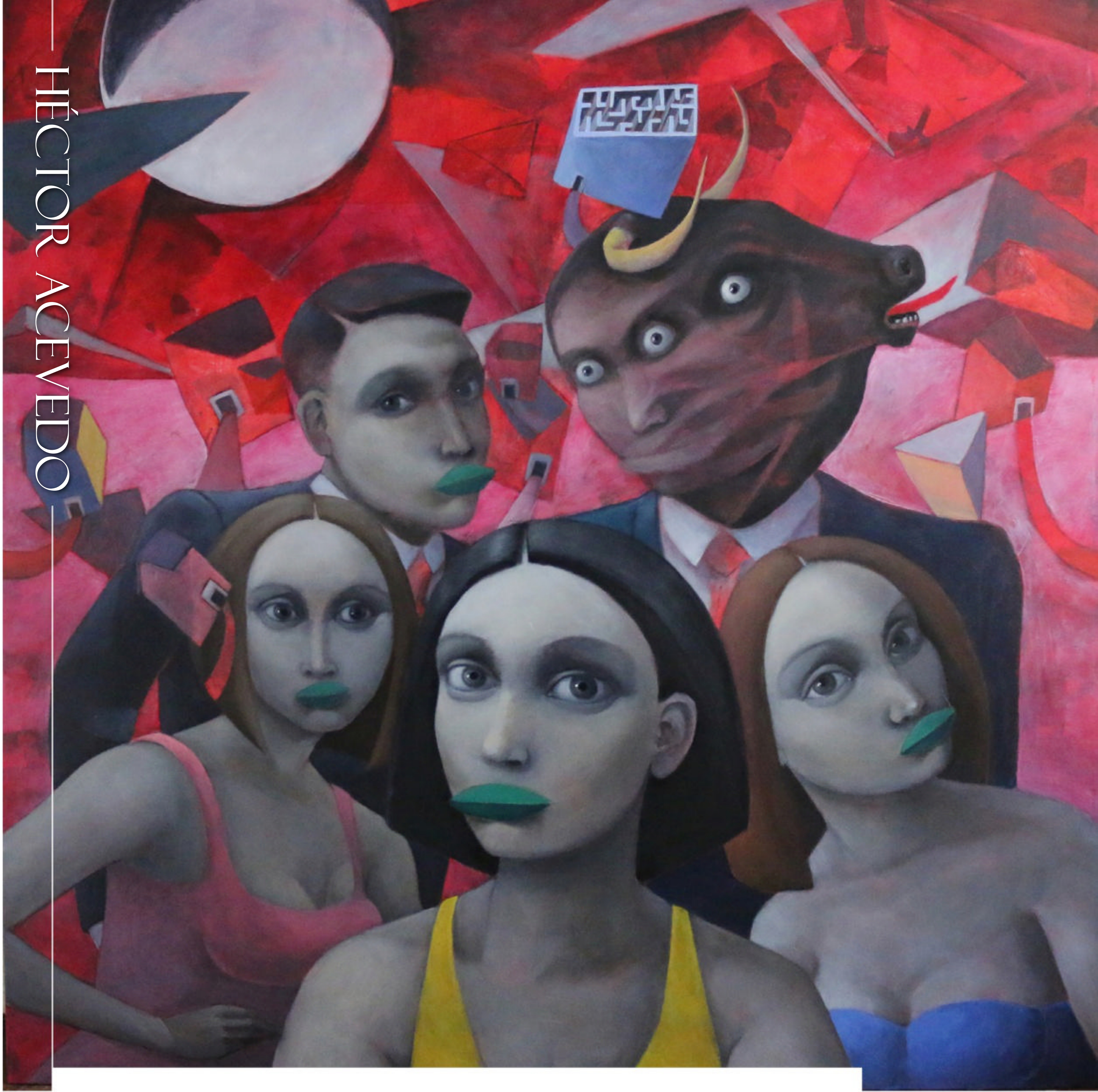


The striking color of Botticelli and the quattrocento painters, the expressiveness and simplification of Picasso's shapes, and some contributions from the surrealist movement.

ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**
HÉCTOR ACEVEDO: The technique that I use to carry out my work is a mixed technique (oil and acrylic) on canvas. I begin the work with random and free strokes with acrylic colors and charcoal; the first forms start to appear from those spots, then I enter a decoding process, making sense of things through the association of ideas, even having a pre-established idea, the work is always subject to changes and adjustments, I try to keep the work part of that initial spontaneity, the application of the superposition of layers of color chromatically enrich my work, the glazes give the color more extraordinary brilliance, which is very characteristic of my work.



ART MARKET MAGAZINE: From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?

HÉCTOR ACEVEDO: Young artists are likely to be tempted to use new technology and artificial intelligence to speed up their development process, running the risk of dehumanizing art. I advise using these means with caution and, above all, taking care not to transgress ethical values.

ART MARKET MAGAZINE: What's the future hold? Any special exhibitions in the upcoming months?

HÉCTOR ACEVEDO: I have scheduled an individual exhibition this year in Alicante (Spain) for September, as well as other collective exhibitions planned for 2025, and participate in International Art Fairs. exhibit my work at Italy's XIV Florence Biennale - International Exhibition of Contemporary Art and Design.

Left Page: Protocol of
the Minotaur
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
Héctor Acevedo ©
All rights reserved.

Top:
Selfie with a Minotaur
Mixed technique.
Oil and acrylic on
canvas. 150 x 150 cm
Héctor Acevedo ©
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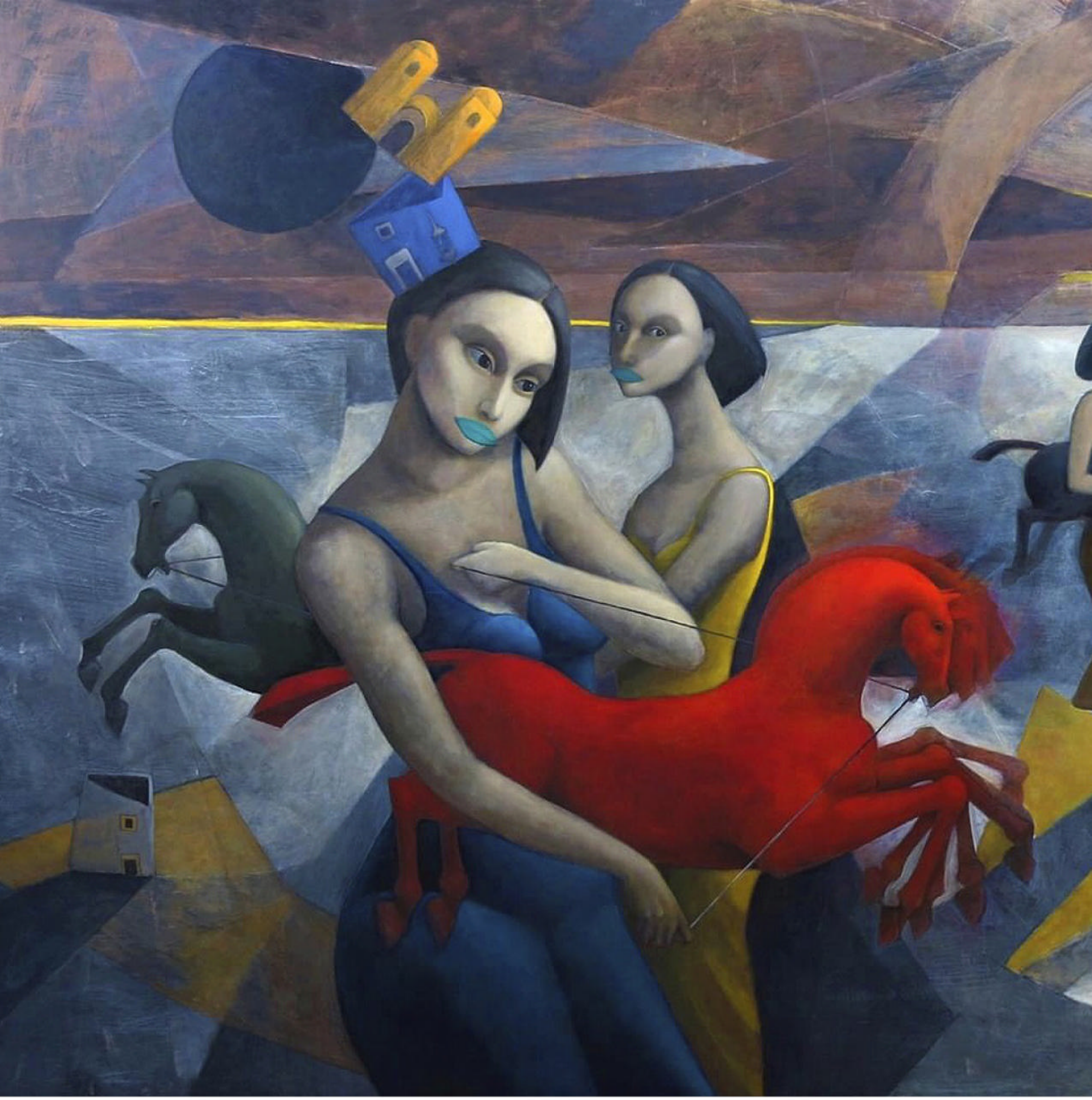
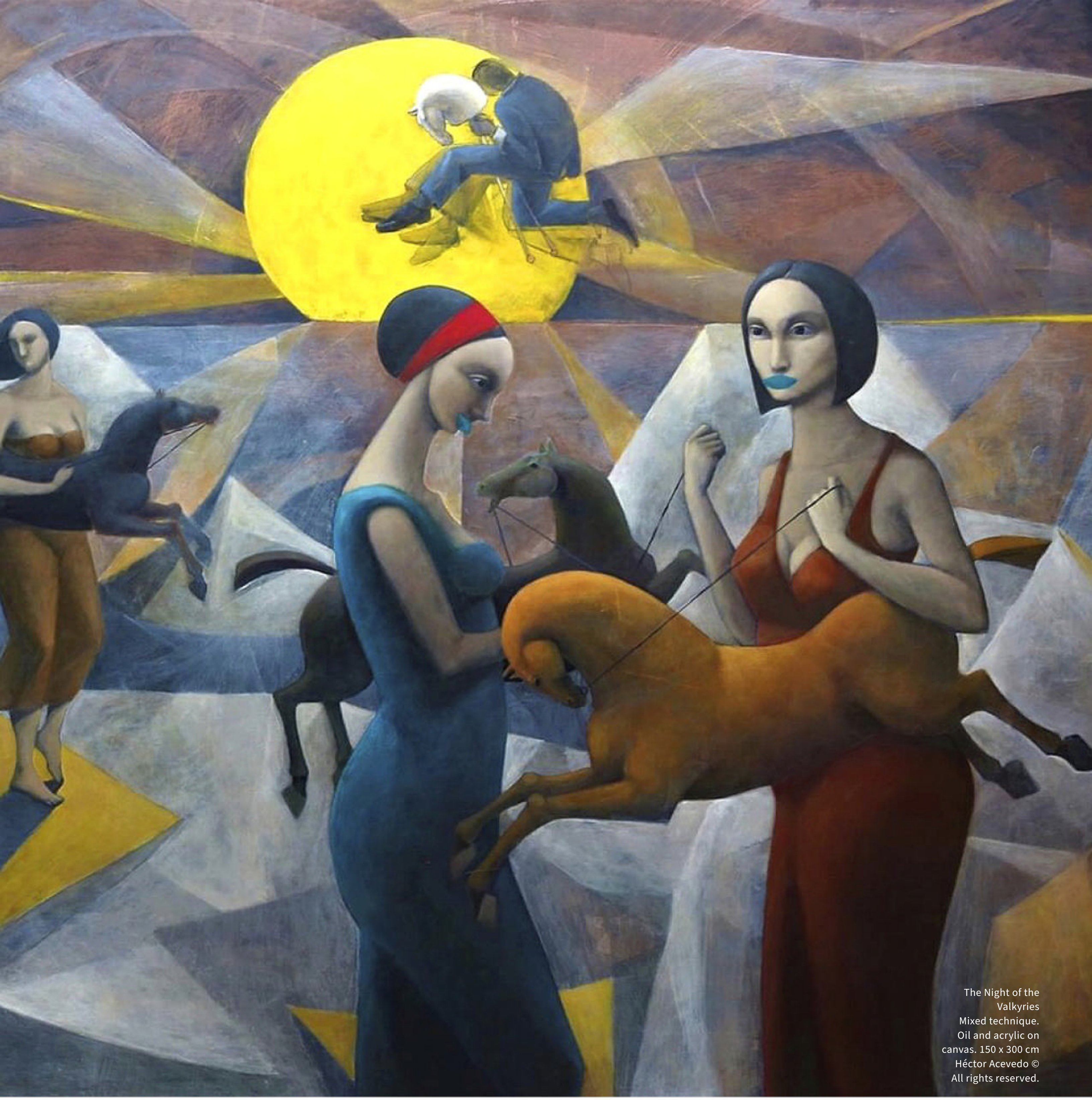


A TRUE VOCATION



The Night of the Valkyries
Mixed technique.
Oil and acrylic on canvas. 150 x 300 cm
Héctor Acevedo ©
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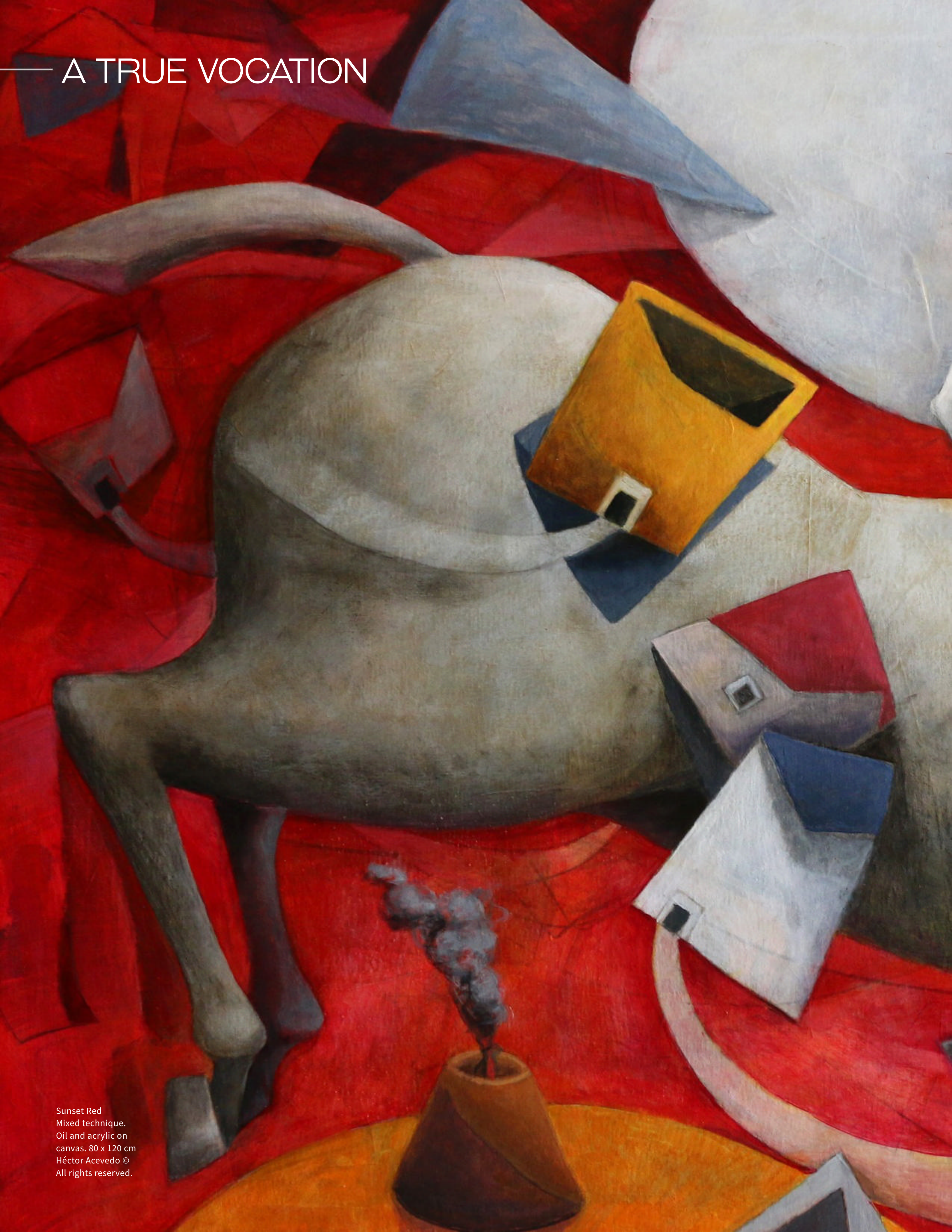
HÉCTOR ACEVEDO

> “I DO NOT BELIEVE THAT MY ART IS INFLUENCED BY ANOTHER ARTIST OR MOVEMENT; HOWEVER, MANY TEACHERS HAVE CONTRIBUTED TO MY PROFESSIONAL TRAINING. THE STRIKING COLOR OF BOTTICELLI AND THE QUATTROCENTO PAINTERS, THE EXPRESSIVENESS AND SIMPLIFICATION OF PICASSO'S SHAPES, AND SOME CONTRIBUTIONS FROM THE SURREALIST MOVEMENT."
>
> – HÉCTOR ACEVEDO

A TRUE VOCATION



Sunset Red
Mixed technique.
Oil and acrylic on
canvas. 80 x 120 cm
Héctor Acevedo ©
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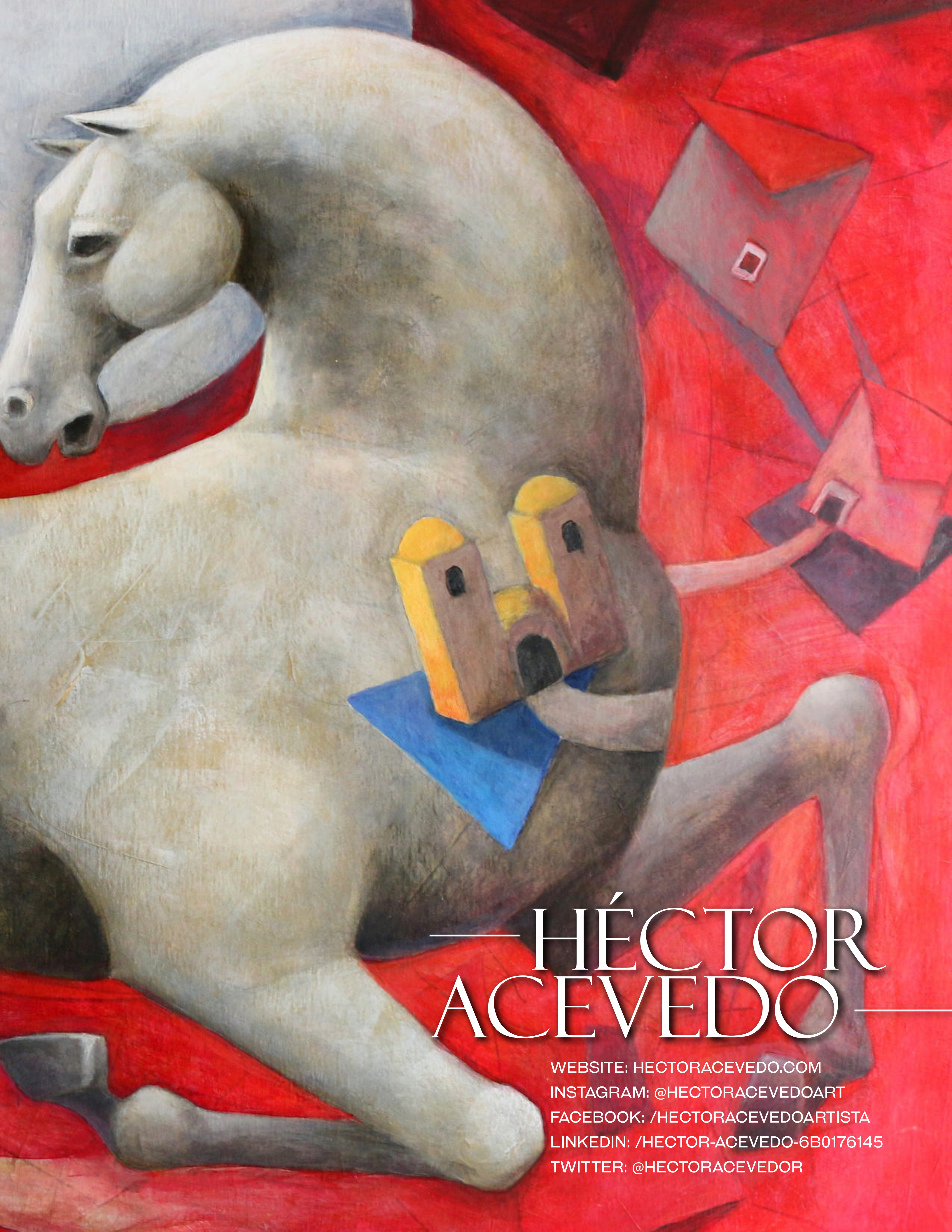
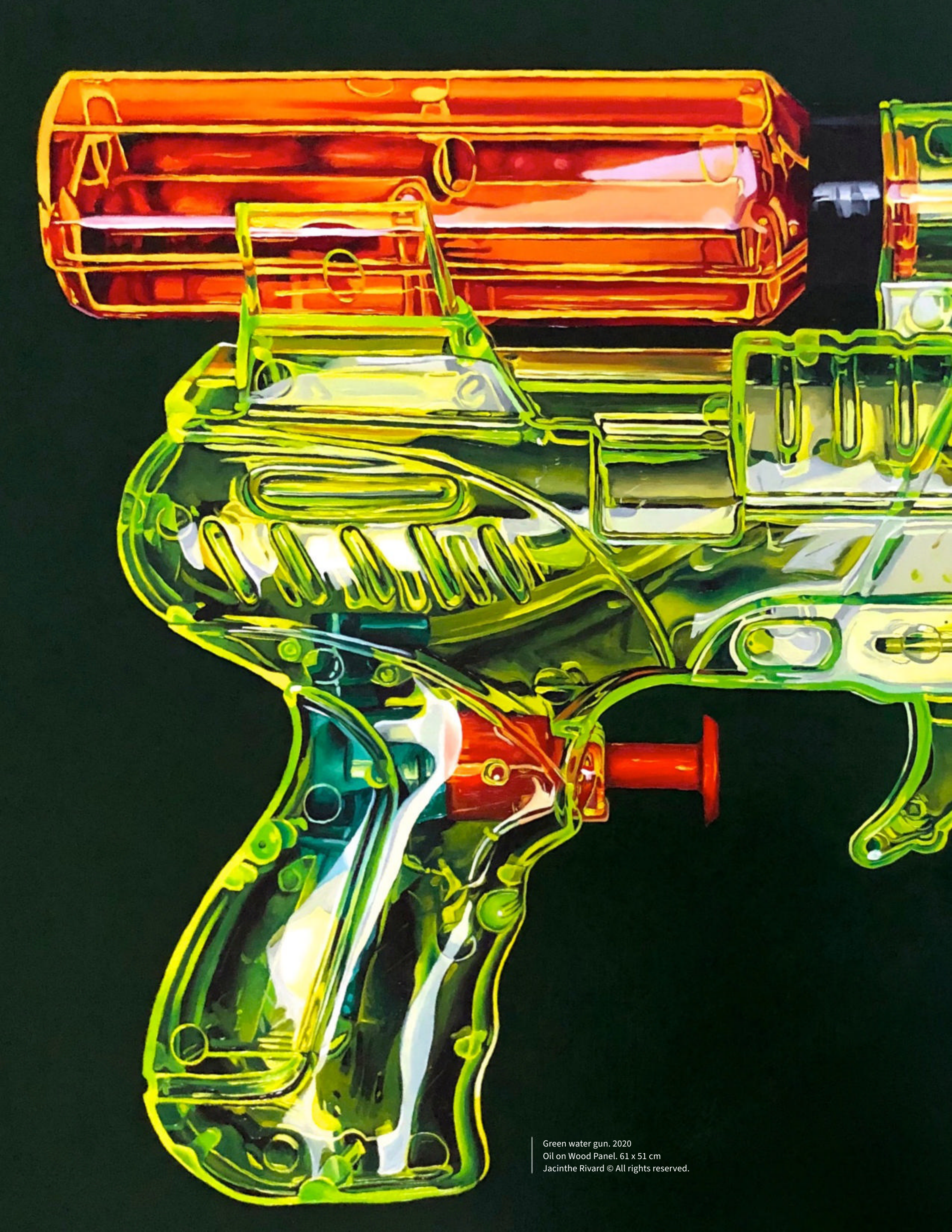
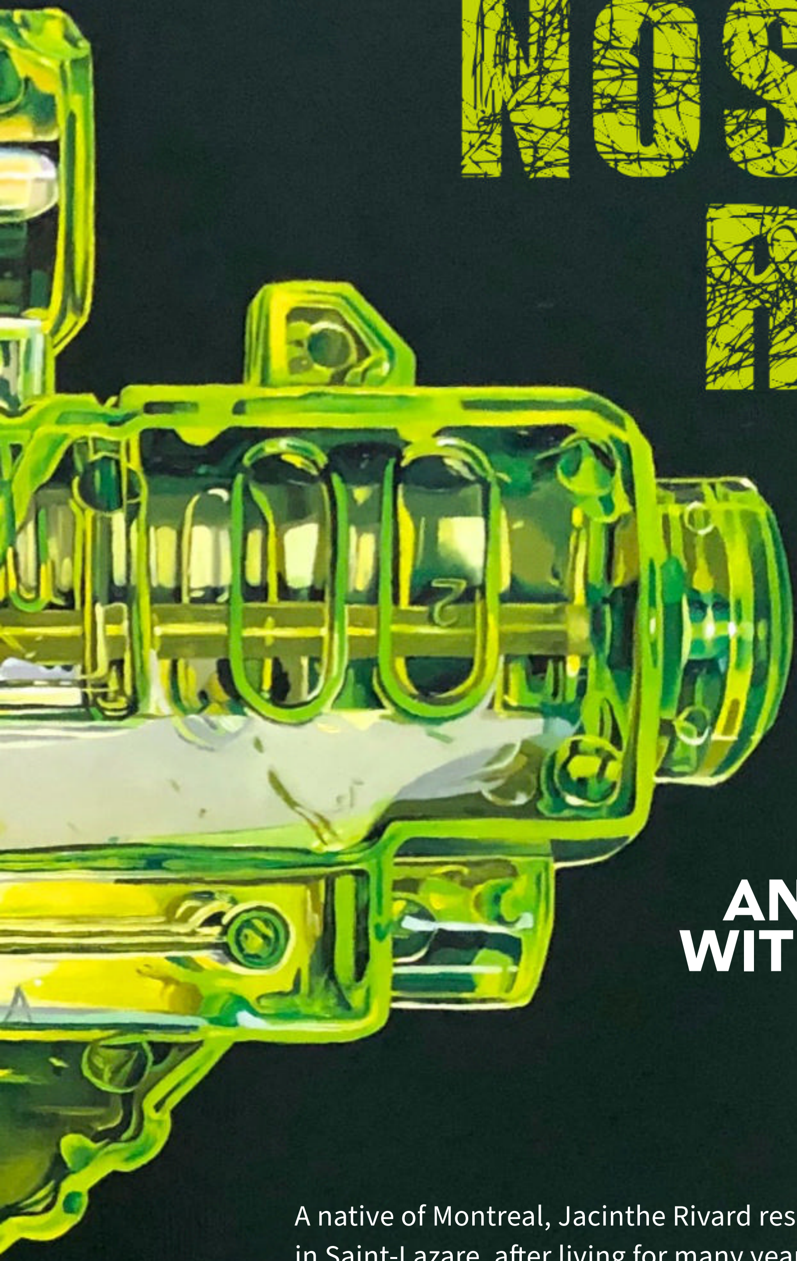


HÉCTOR ACEVEDO

WEBSITE: HECTORACEVEDO.COM
INSTAGRAM: @HECTORACEVEDOART
FACEBOOK: /HECTORACEVEDOARTISTA
LINKEDIN: /HECTOR-ACEVEDO-6B0176145
TWITTER: @HECTORACEVEDOR



Green water gun. 2020
Oil on Wood Panel. 61 x 51 cm
Jacinthe Rivard © All rights reserved.



NOSTALGIC REALISM

> A BOTTLE OF COKE IS A BOTTLE OF COKE, BUT PUT IT UNDER A SPOTLIGHT, AND IT BECOMES A STAR!"
>
> - JACINTHE RIVARD

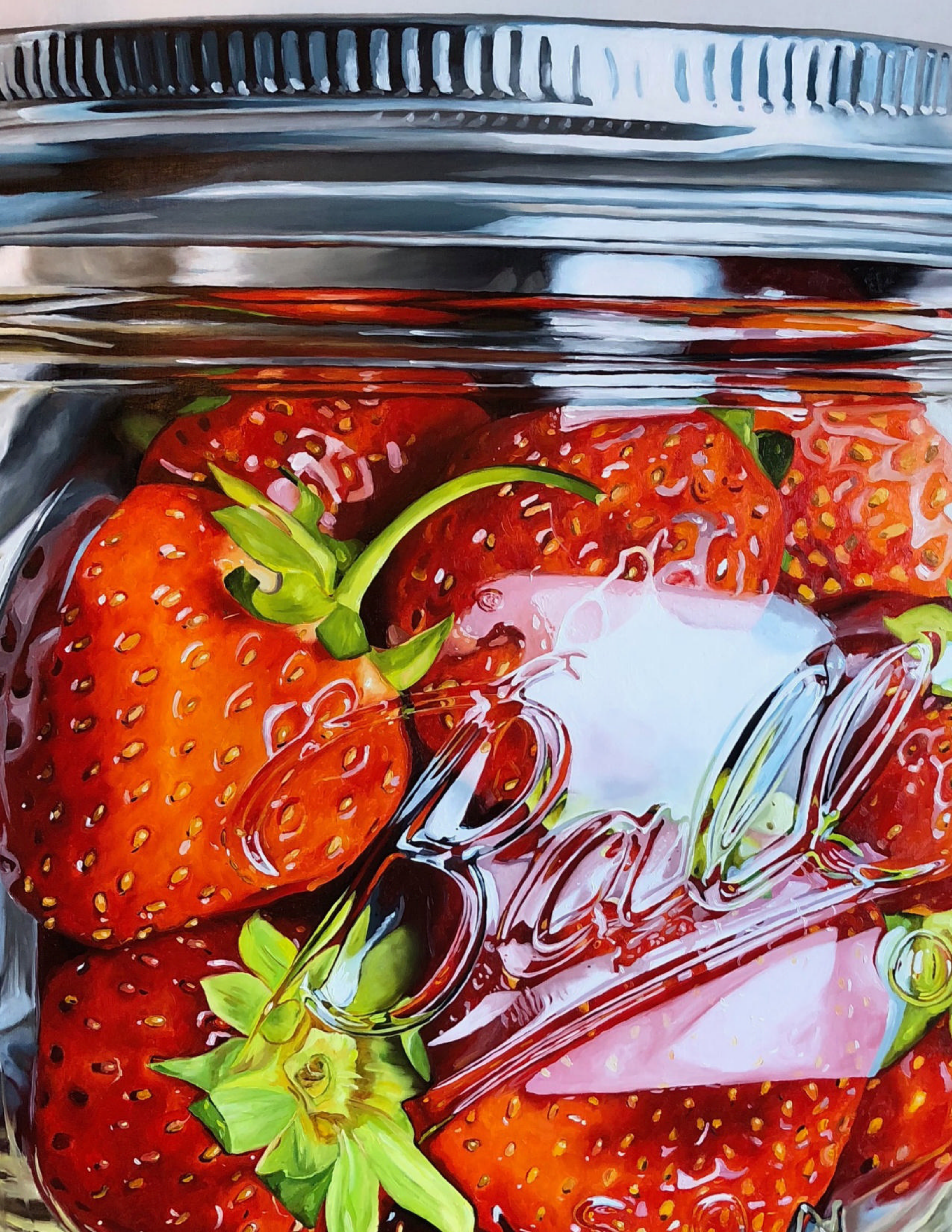
AN EXCLUSIVE INTERVIEW WITH JACINTHE RIVARD

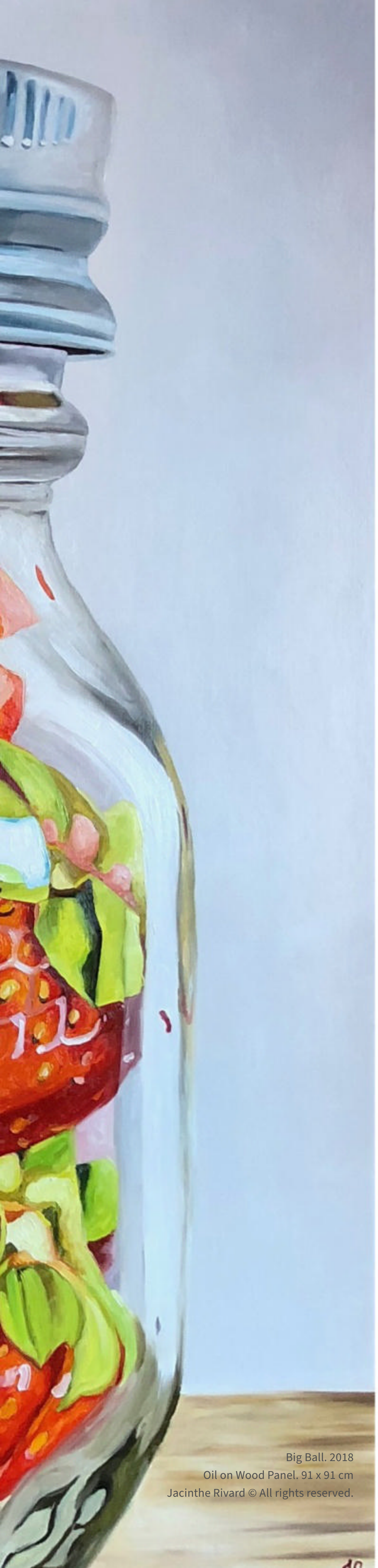
A native of Montreal, Jacinthe Rivard resides in Saint-Lazare, after living for many years in Vaudreuil-Dorion. Jacinthe Rivard paints everyday objects, those of our daily life, those that inspire her, and above all, shine. Her muse is light, the one reflected in glass, metal, or even simple plastic packaging.

No need for divine revelation to make the artist want to paint or ascribe existential meaning to his creations. Only spontaneity and envy guide her.

In her creative process, Jacinthe is also a photographer. She loves playing with her camera and light effects, knowing that a beautiful photo will always become a beautiful painting.

From her point of view, life is too short and her list too long. Her paintings are sold mainly in Canada and the United States, as well as internationally in several galleries and art fairs. Jacinthe also accepts commissions if the subject inspires her.


Ball



Big Ball. 2018
Oil on Wood Panel. 91 x 91 cm
Jacinthe Rivard © All rights reserved.

NOSTALGIC REALISM

AN EXCLUSIVE INTERVIEW WITH JACINTHE RIVARD

ART MARKET MAGAZINE:
Thank you, Jacinthe, for having an interview with Art Market Magazine. We were very impressed by your work, with a very high realistic technique, mainly with painting transparent glass, plastic, and other materials, where the light is reflected so clearly.

So let's start from the beginning. Can you tell our readers about your background in painting? Did you grow up in an artistic family?

JACINTHE RIVARD: Thank you!

It's a pleasure to have this interview.

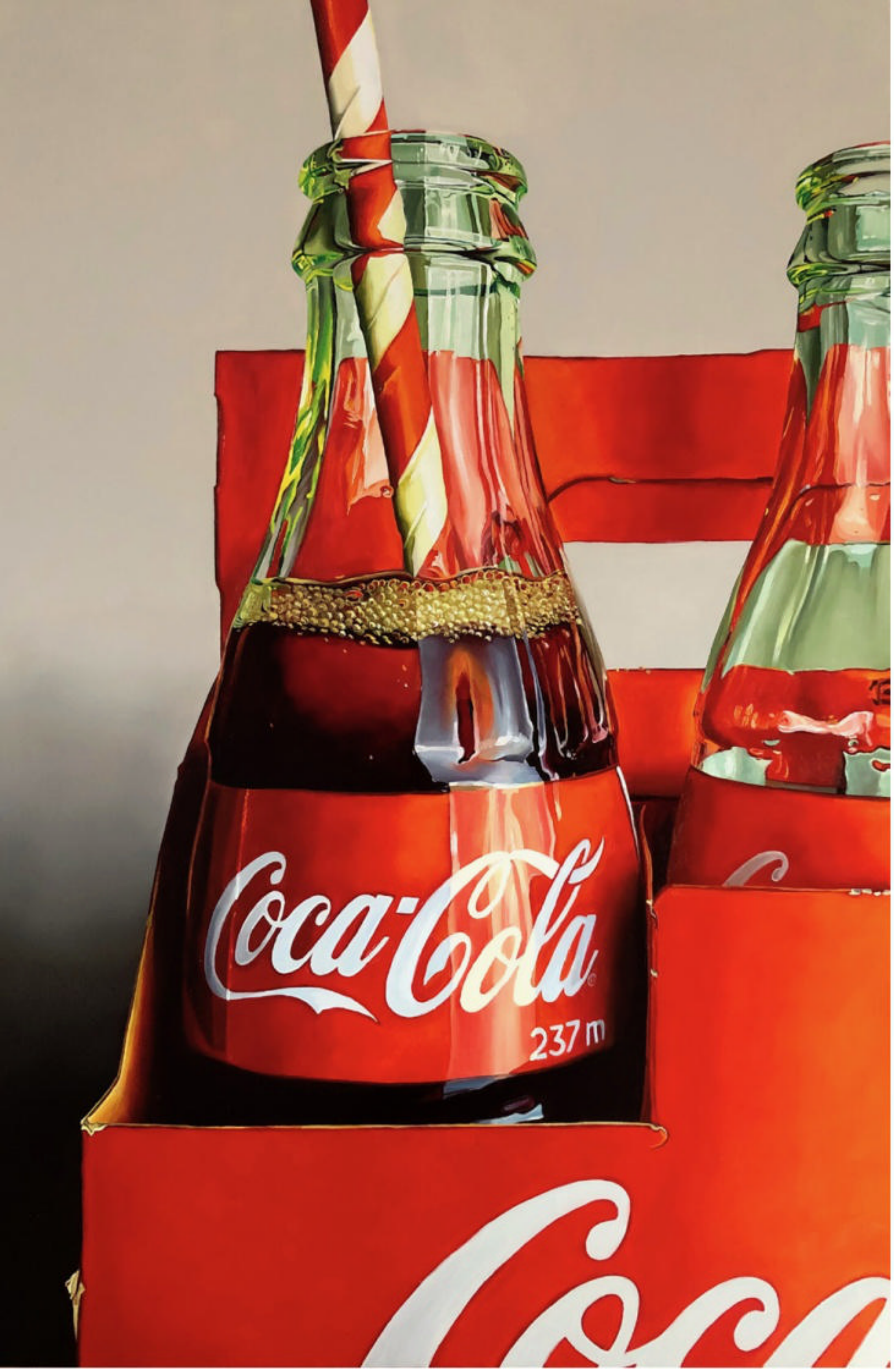
I have always been artistic for as long as I can remember.

As a kid, I remember my father bringing home the stacks of reports from his job, you know, the ones that used to be folded like an accordion with holes all along the edges.

Well, I would use those to create hundreds of masterpieces in watercolors. I was always good at reproducing what I saw. I would create from my imagination, but I always came back to realistic subjects. It was always what I enjoyed the most.

I studied fashion design because I figured it would be a career where I could draw and be creative, but it wasn't what I thought it would be… I didn't anticipate all the sewing! I hate sewing! So in 2012, I decided painting was what I wanted to do with my life. I started painting every day. It's incredible how practice can make you grow.

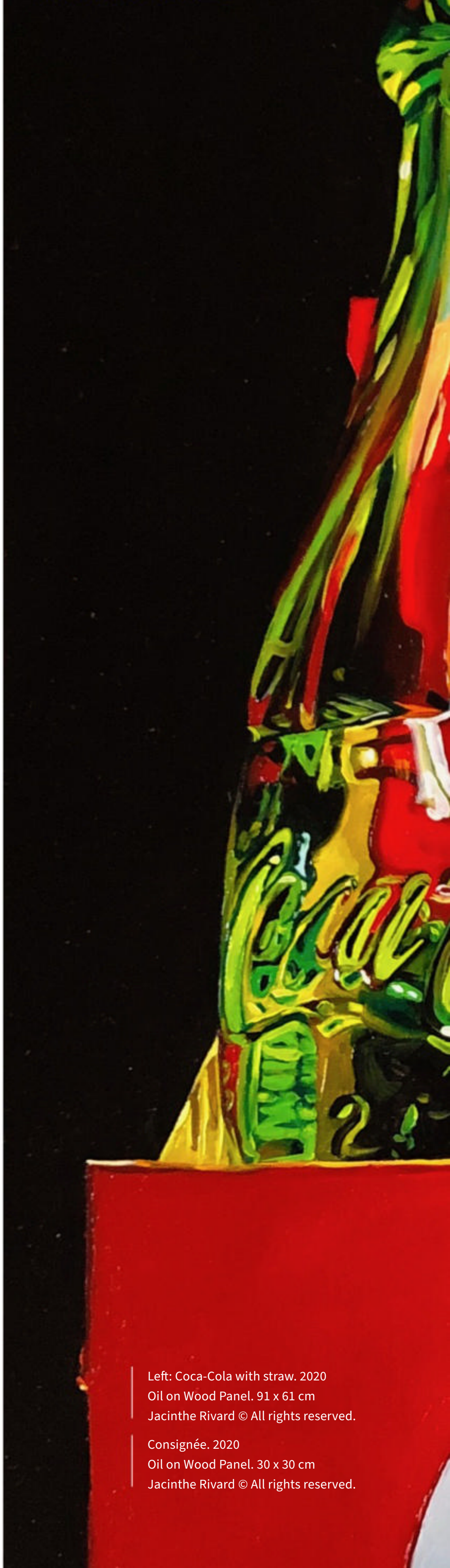
I did it by myself—no art teachers.



I just did it until I figured it out. I don't know, but I think I might have invented a new painting technique, hahaha! So I started posting my art on online galleries, and luckily for me, I got a lot of positive responses, and I started selling every painting I made.

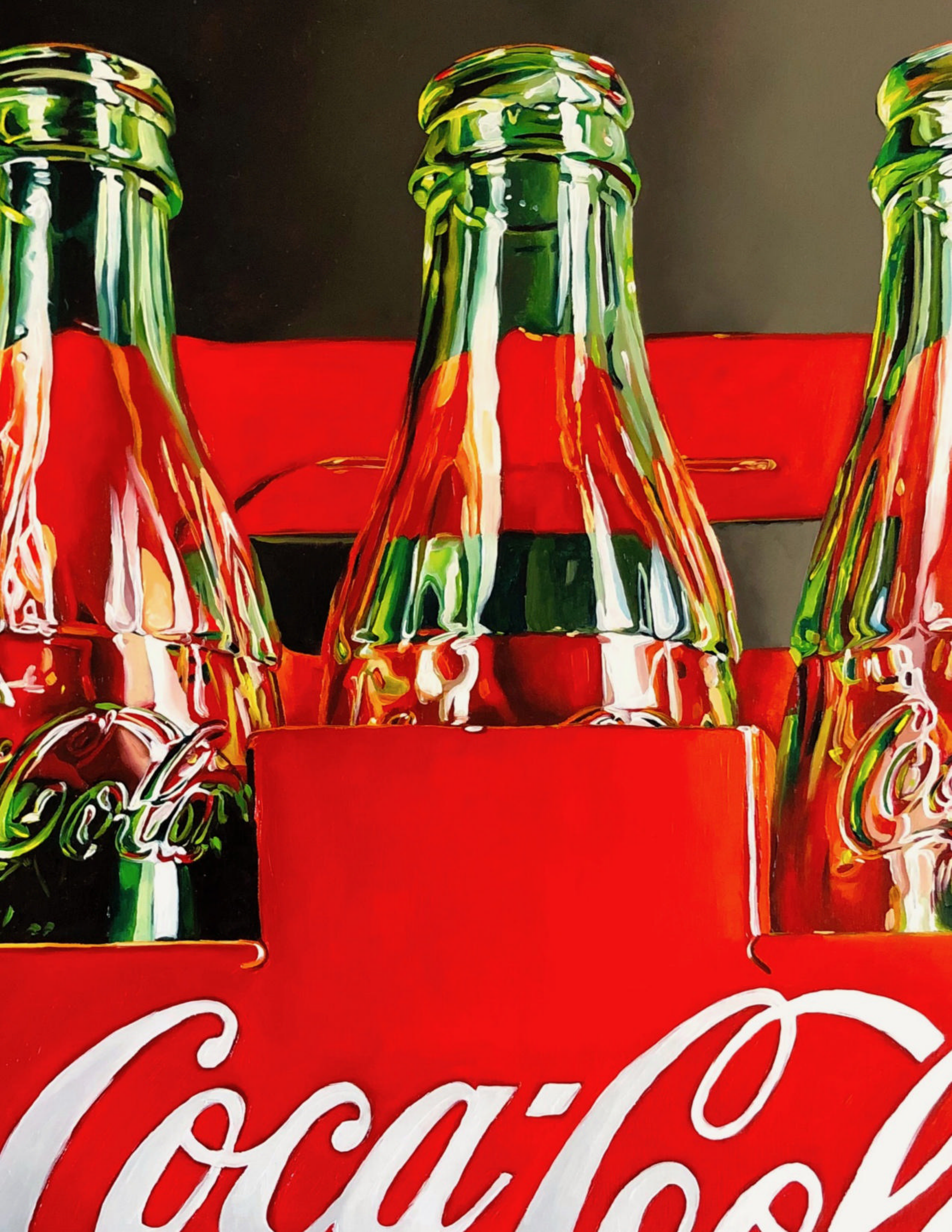
A.M.: Many artists are trying to accomplish such a highly realistic technique, but for you, it seems it's coming quickly and naturally. How did you gain such an impressive high technique?

J.R.: I wish I had a clear answer. I basically just do it. I see the color I need to mix, and I mix it. I see the spot where I need to put down that color, and I put it. Maybe I see things differently than most people? More clearly? I don't know.

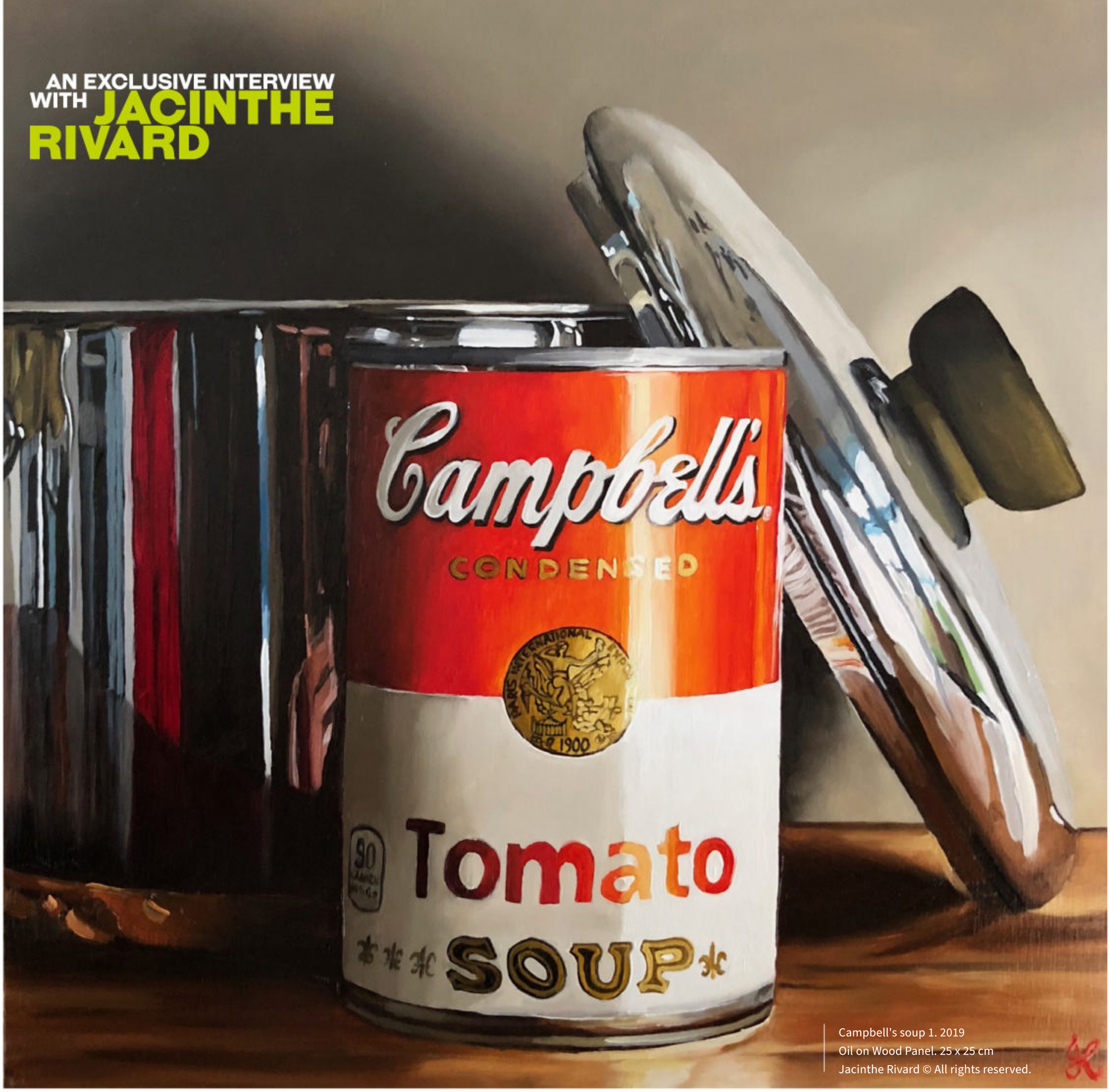


Left: Coca-Cola with straw. 2020
Oil on Wood Panel. 91 x 61 cm
Jacinthe Rivard © All rights reserved.

Consignée. 2020
Oil on Wood Panel. 30 x 30 cm
Jacinthe Rivard © All rights reserved.


Coca-Col

AN EXCLUSIVE INTERVIEW WITH JACINTHE RIVARD



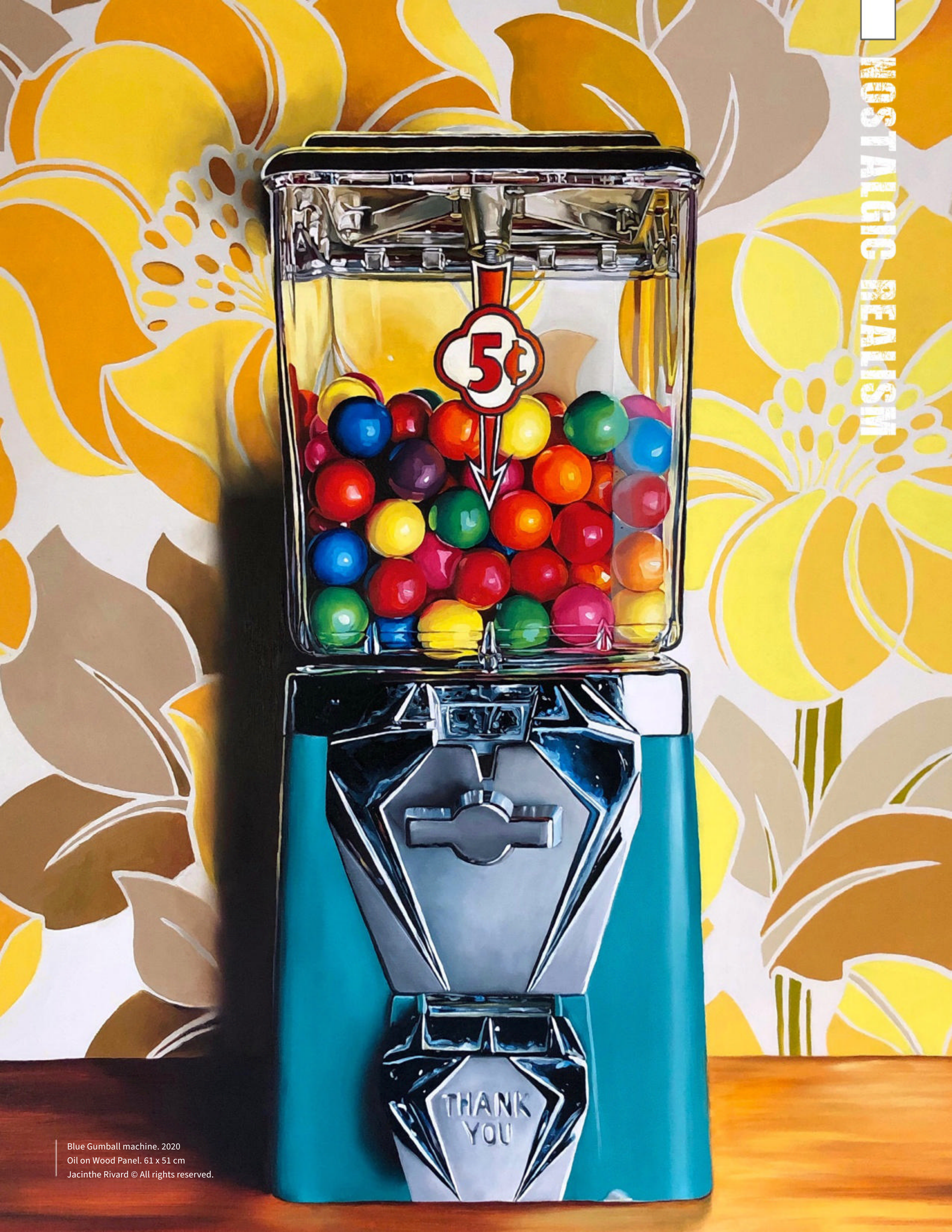
Campbell's soup 1. 2019
Oil on Wood Panel. 25 x 25 cm
Jacinthe Rivard © All rights reserved.

As I said before, I figured it out by myself. Perhaps that's why I was able to do it so quickly. I don't think I paint the same way other realistic painters do. A lot of them work in layers. That seems time-consuming and hard. Don't get me wrong, I love the results, and I admire that dedication, but it's just not the technique that works for me. I need to work faster, and I can't wait for things to dry… I don't have that kind of self-control!

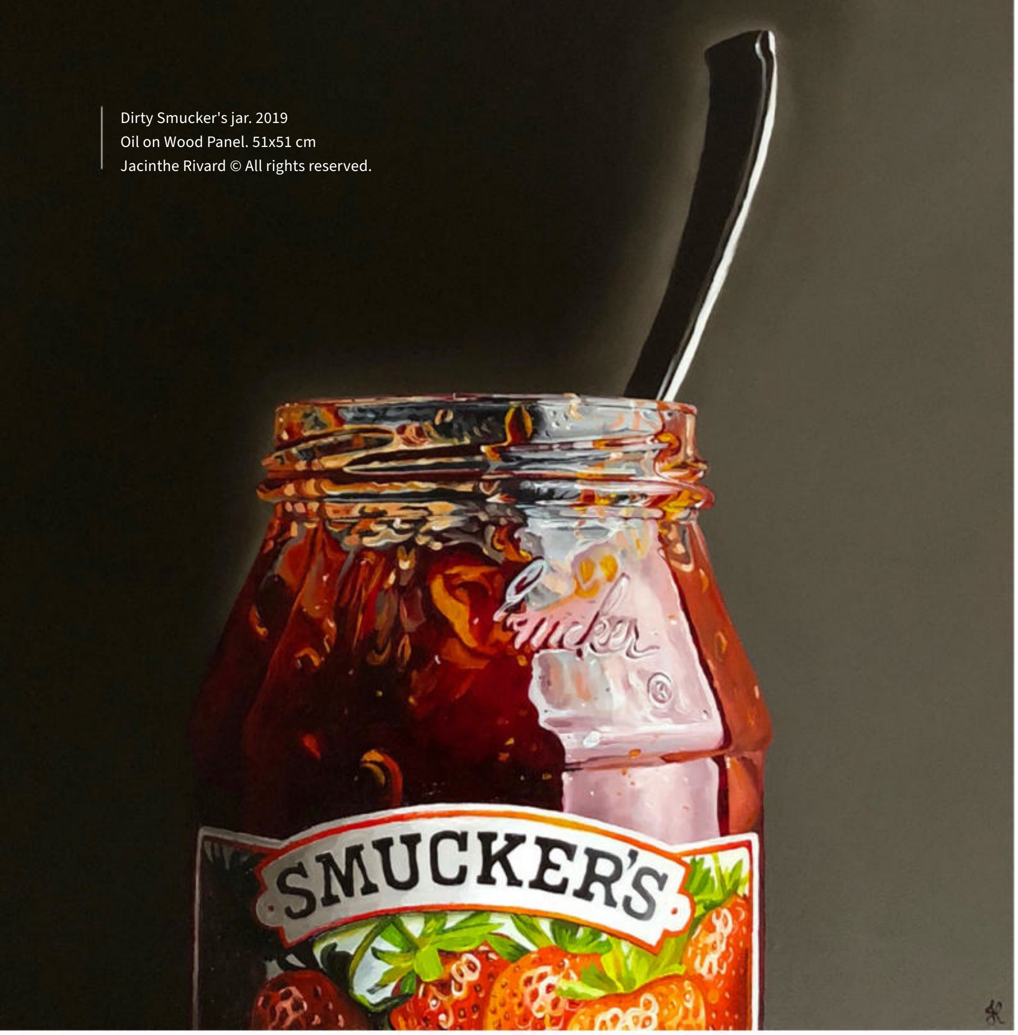
A.M.: What led you to choose Still Life, mainly from the 70s objects?

J.R.: I love antiquing! I love vintage things! LOVE them. I was buying a lot of things and was starting to have trouble justifying myself to my husband. I ran out of reasons why I needed to buy a fifth rotary phone or another antique Ball Jar to go with the other 20 I already had at home. So I started painting them. Because they are the most beautiful objects and they make me happy, I soon realized they also made others happy. I love hearing a buyer say it reminds him of a loved one or a happy time in his/her life. But mostly,
I love that I get to buy more stuff! I need them for work, and my husband can't argue with that, right?

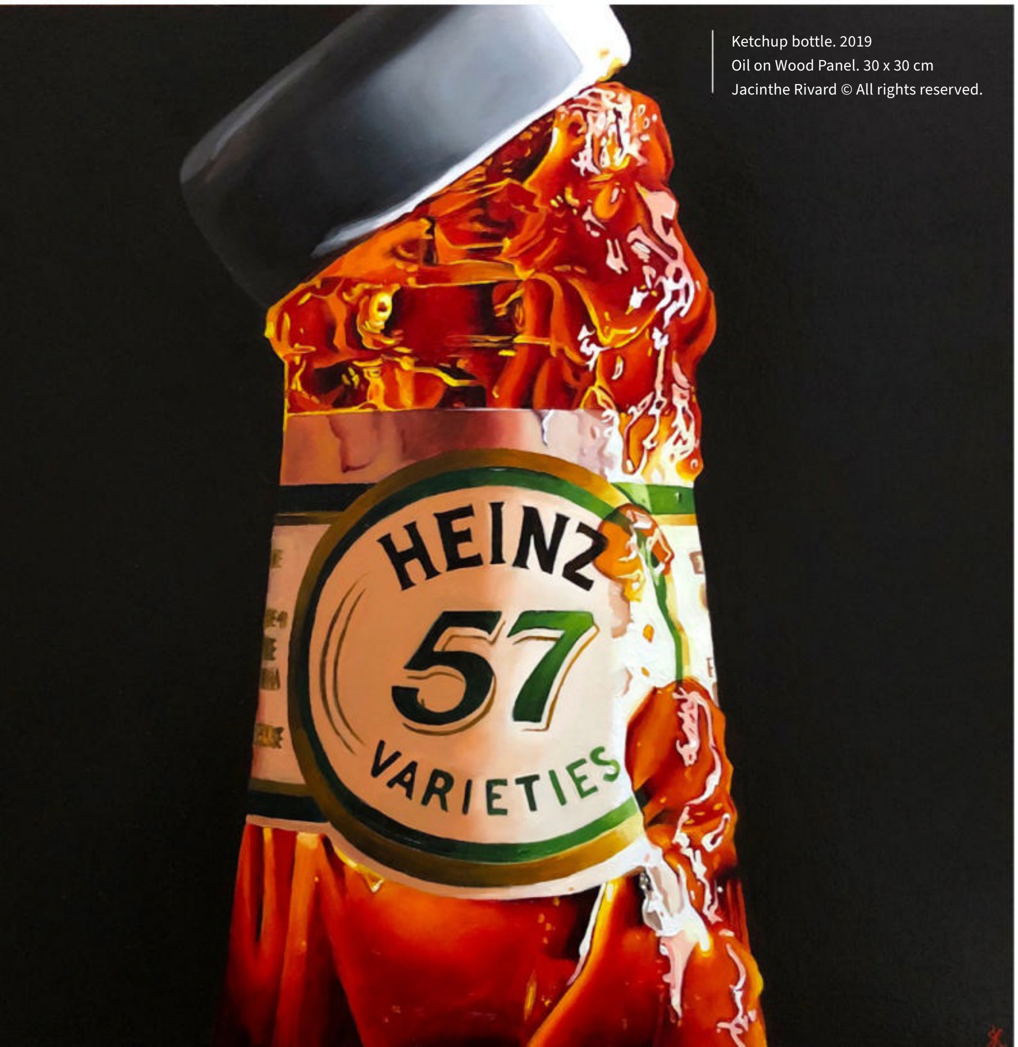
A.M.: Tell us about photography's importance in your creativity.



Blue Gumball machine. 2020
Oil on Wood Panel. 61 x 51 cm
Jacinthe Rivard © All rights reserved.



Dirty Smucker's jar. 2019
Oil on Wood Panel. 51x51 cm
Jacinthe Rivard © All rights reserved.



Ketchup bottle. 2019
Oil on Wood Panel. 30 x 30 cm
Jacinthe Rivard © All rights reserved.

J.R.: I always say my art starts with a good photo. I wouldn't call myself a fantastic photographer. Not even close. But I can handle myself with a camera enough to begin the process for my next painting. I can spend hours trying to make donuts balance on themself or make drops of water stay on a Perrier bottle.

I used to paint portraits. Most times, all I had to work from was a picture someone had taken with an old phone, out of focus and without light.

The result of the painting was reflected by the quality of the image. Lighting on the object is critical.

It changes it automatically. You can paint the same Coca-Cola Bottle one hundred times, and it will never look exactly the same as long as you change the light source. It really makes it shine! In my opinion, a good photo equals a good painting.

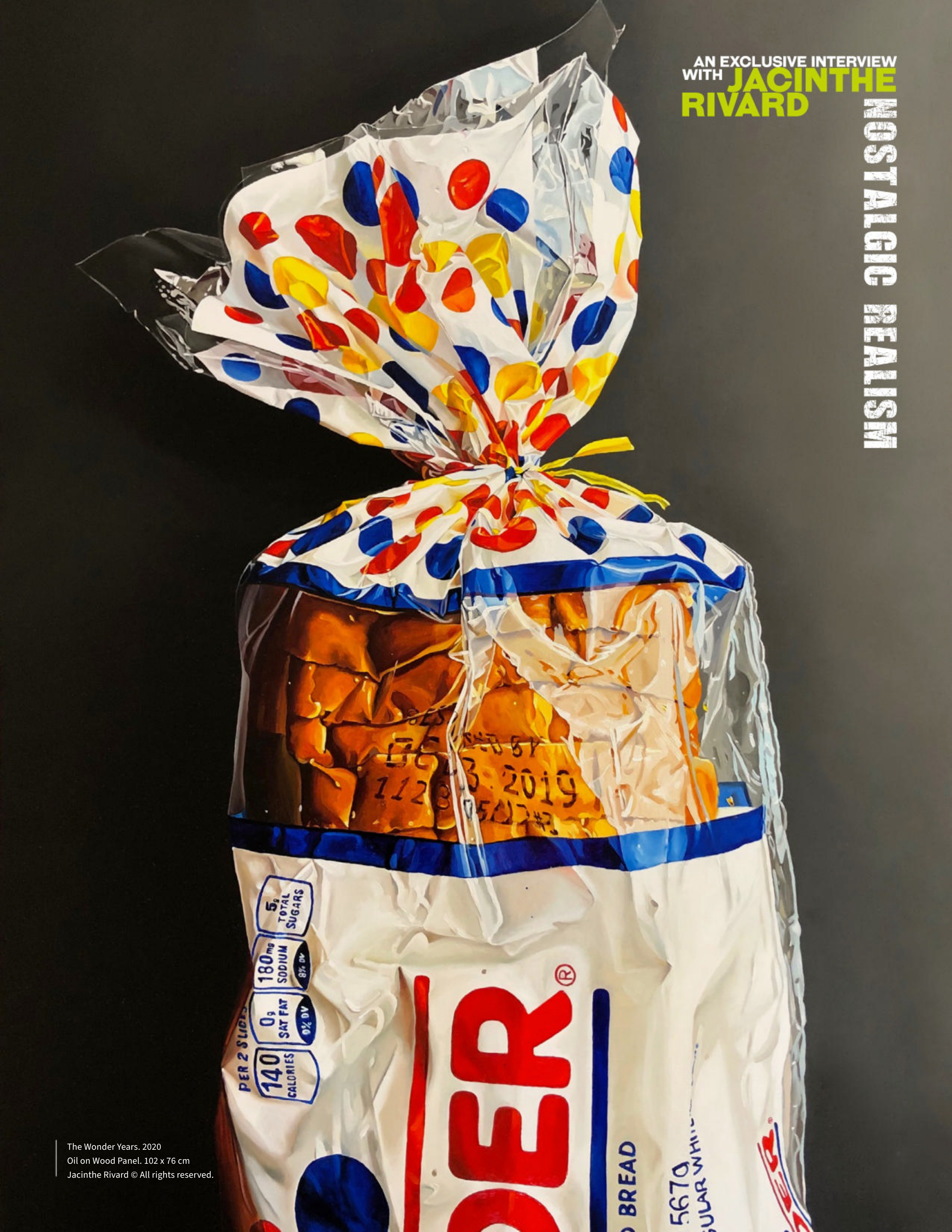
A.M.: Your work has you focusing in a very detailed way, for hours on end, on everyday objects. What insights into reality have you gained through this constant exercise?

J.R.: Did you know there's nothing in the world the same color as the reflection of honey on a white wall? There's not. I've looked. Some artists might overlook it as a subject to paint because it has a brand printed on it. Does the label make it ugly? Not in my opinion. It makes it so much more interesting! It makes it so much more real! That jar of honey makes me want to spend my whole life trying to reproduce that shade of gold!

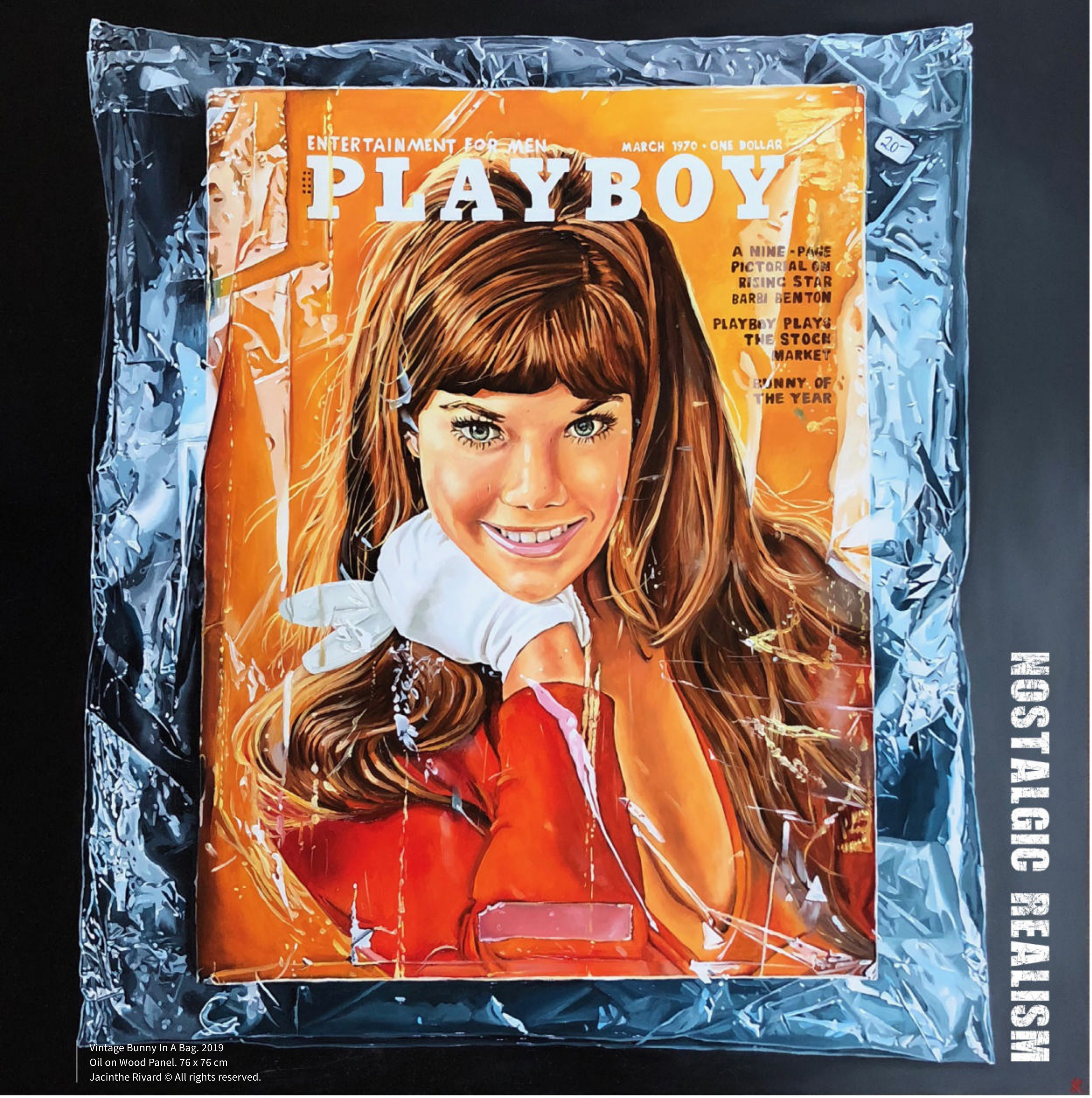
Everyday objects are our reality. A jar of jam is there every morning. It's beautiful, and everyone can relate to it. I paint realistic things that make me happy. Jam makes me happy.

AN EXCLUSIVE INTERVIEW WITH JACINTHE RIVARD

NOSTALGIC REALISM


PER 2 SLICES
140 CALORIES
0g SAT FAT 0% DV
180mg SODIUM 8% DV
5g TOTAL SUGARS
DER®
BREAD
2019

The Wonder Years. 2020
Oil on Wood Panel. 102 x 76 cm
Jacinthe Rivard © All rights reserved.

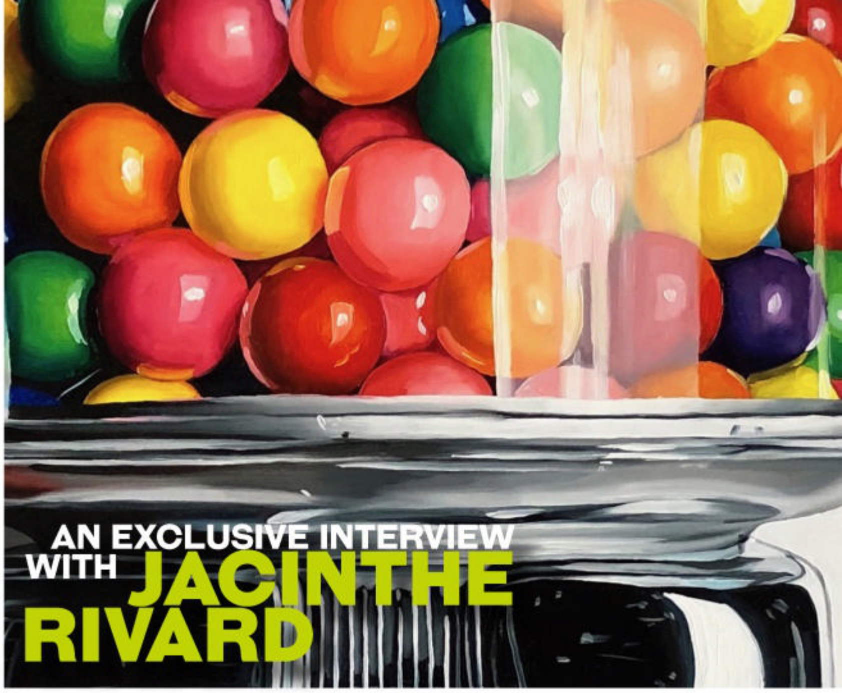

ENTERTAINMENT FOR MEN
MARCH 1970 · ONE DOLLAR
20
PLAYBOY
A NINE-PAGE PICTORIAL ON RISING STAR BARBI BENTON
PLAYBOY PLAYS THE STOCK MARKET
BUNNY OF THE YEAR

Vintage Bunny In A Bag. 2019
Oil on Wood Panel. 76 x 76 cm
Jacinthe Rivard © All rights reserved.

So I paint jam. It also means I will never run out of things to paint. My fridge is full of inspiration!

A.M.: Can you recall a challenging project you worked on?

J.R.: I think every painting is a challenge, but the most recent one that gave me a run for my money was painting the cap of the Veuve Clicquot. The actual cap measures 1 inch in diameter, and I reproduced it on a 30-inch board! That was fun! Also, I've been working on another version of a vintage Playboy in a plastic bag since last September. I don't know why I do this to myself. So many folds! But the results will be worth it, I think.



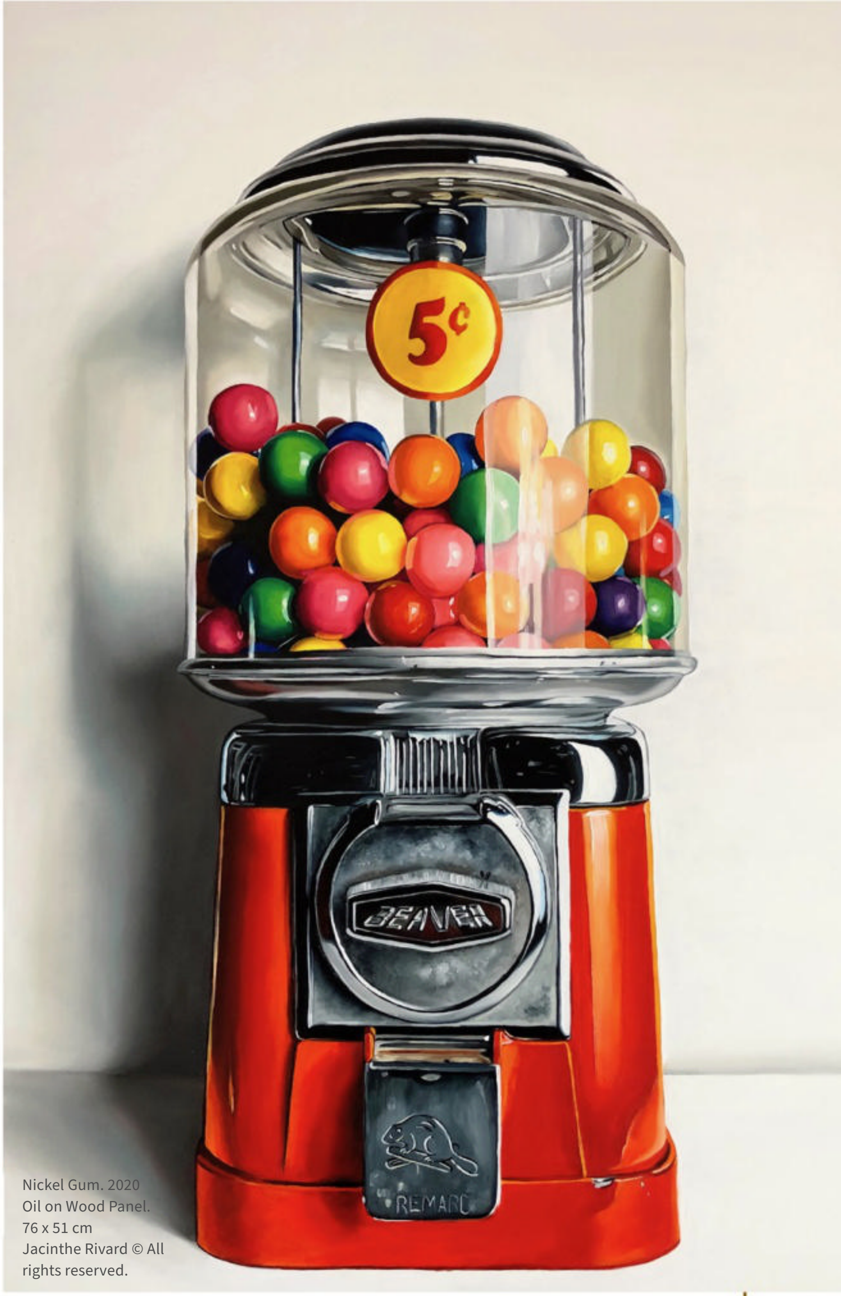
AN EXCLUSIVE INTERVIEW WITH JACINTHE RIVARD

64
DIFFERENT
BRILLIANT
COLORS
NEW!
PLAYBOY
RED DOT MIAMI
2019 AWARD WINNER
SPOTLIGHT AWARD

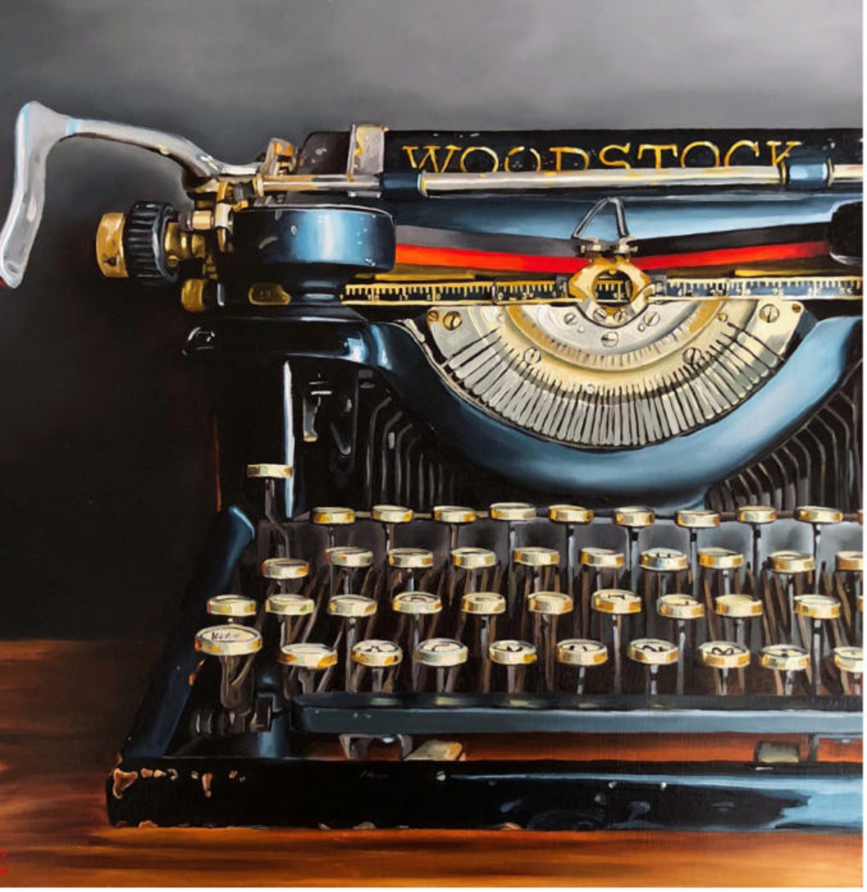
A.M.: How would you describe your painting style and work? (visually and emotionally)

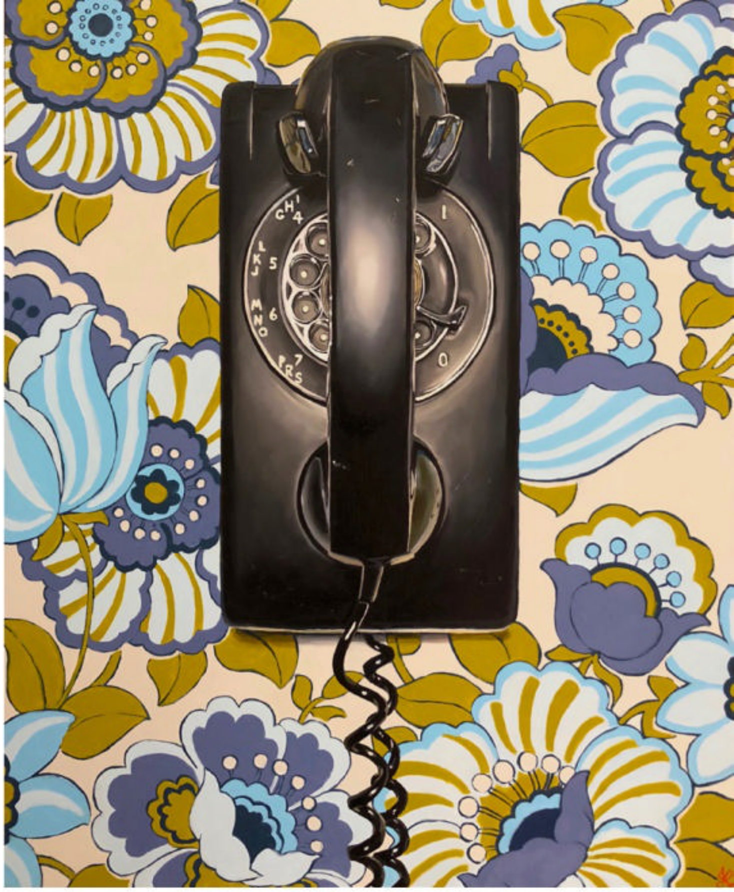
J.R.: "Nostalgic Realism" is how I like to describe my style. My paintings have some textures to them. They look like pictures, but they look like paintings in real life because you can see the brushstrokes. There could be some parts very well blended on one painting, and others where you see strokes of paint. I like the effect it gives them. People want to touch them and "feel" the artwork.

A.M.: What do you love the most about being a painter? What are the most fascinating moments in the creation and workflow?


5¢
BEAVER
REMARC

Nickel Gum, 2020
Oil on Wood Panel.
76 x 51 cm
Jacinthe Rivard © All rights reserved.



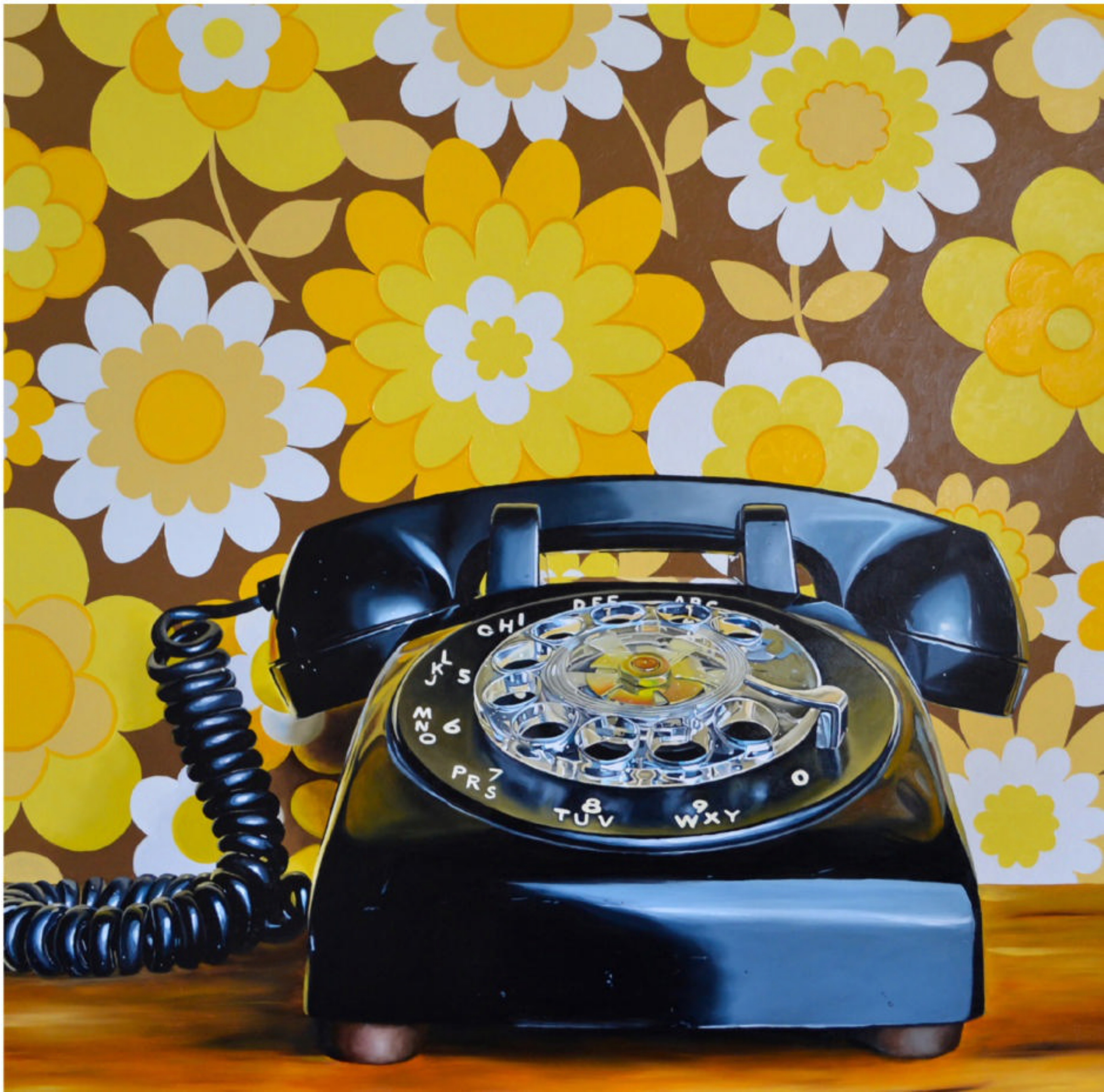


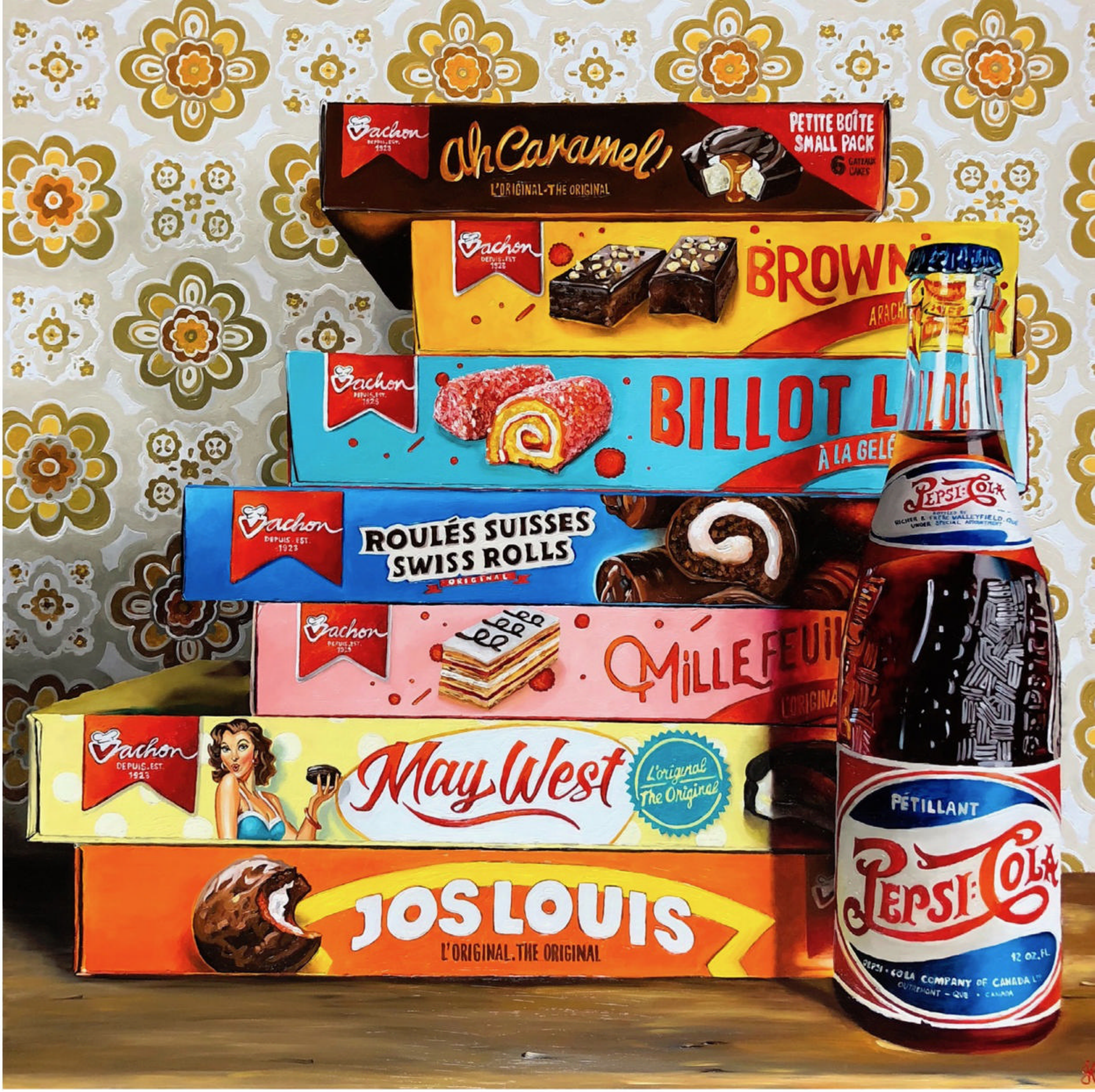
Top Left: My grandma's computer. 2019
Oil on Wood Panel. 30 x 30 cm
Jacinthe Rivard © All rights reserved.

Top Right: Wall Phone. 2019
Oil on Wood Panel. 51 x 41 cm
Jacinthe Rivard © All rights reserved.

Right: Rotary phone in its natural habitat. 2020. Oil on Wood Panel.
102 x 102 cm
Jacinthe Rivard © All rights reserved.

NOSTALGIC REALISM




Vachon
Ah Caramel
L'ORIGINAL-THE ORIGINAL
PETITE BOÎTE SMALL PACK
6 GÂTEAUX CAKES
Vachon
BROWN
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BILLOT L
À LA GELÉ
Vachon
DEPUIS EST. 1923
ROULÉS SUISSES SWISS ROLLS
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DEPUIS EST. 1923
May West
L'original The Original
JOS LOUIS
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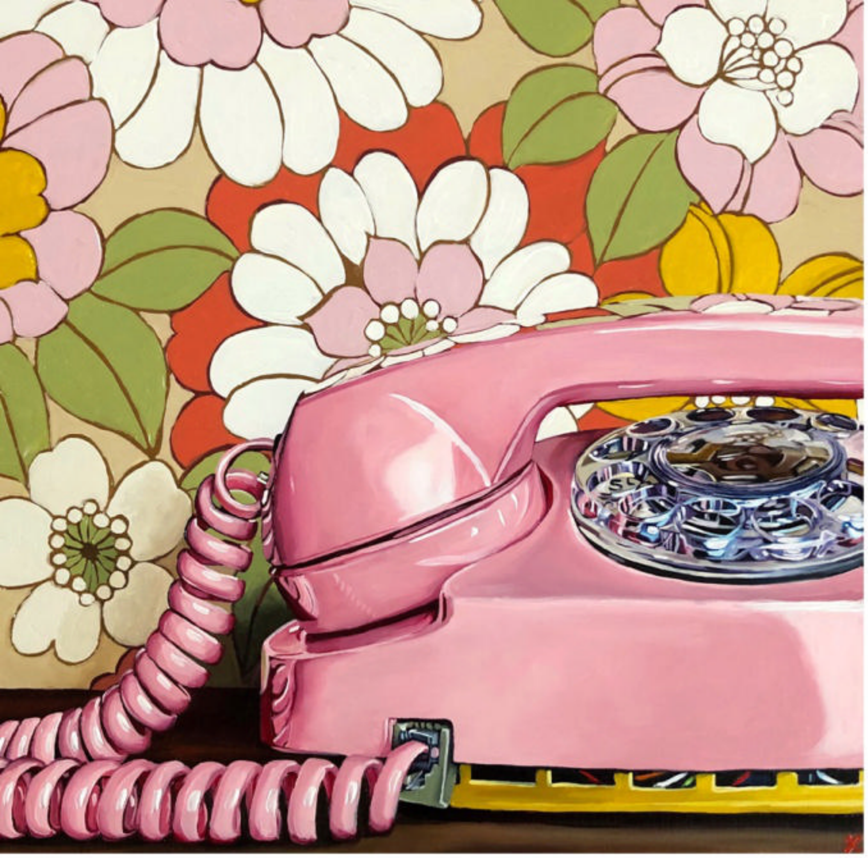
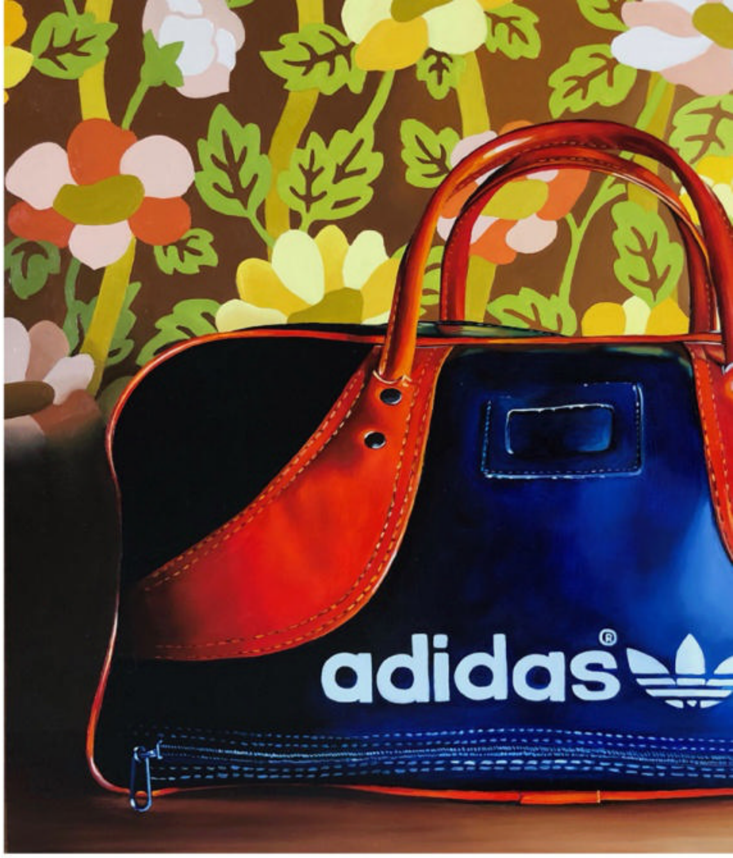
PEPSI:COLA
PÉTILLANT
PEPSI:COLA
12 OZ.FL
PEPSI-COLA COMPANY OF CANADA LTD
OUTREMONT - QUE - CANADA

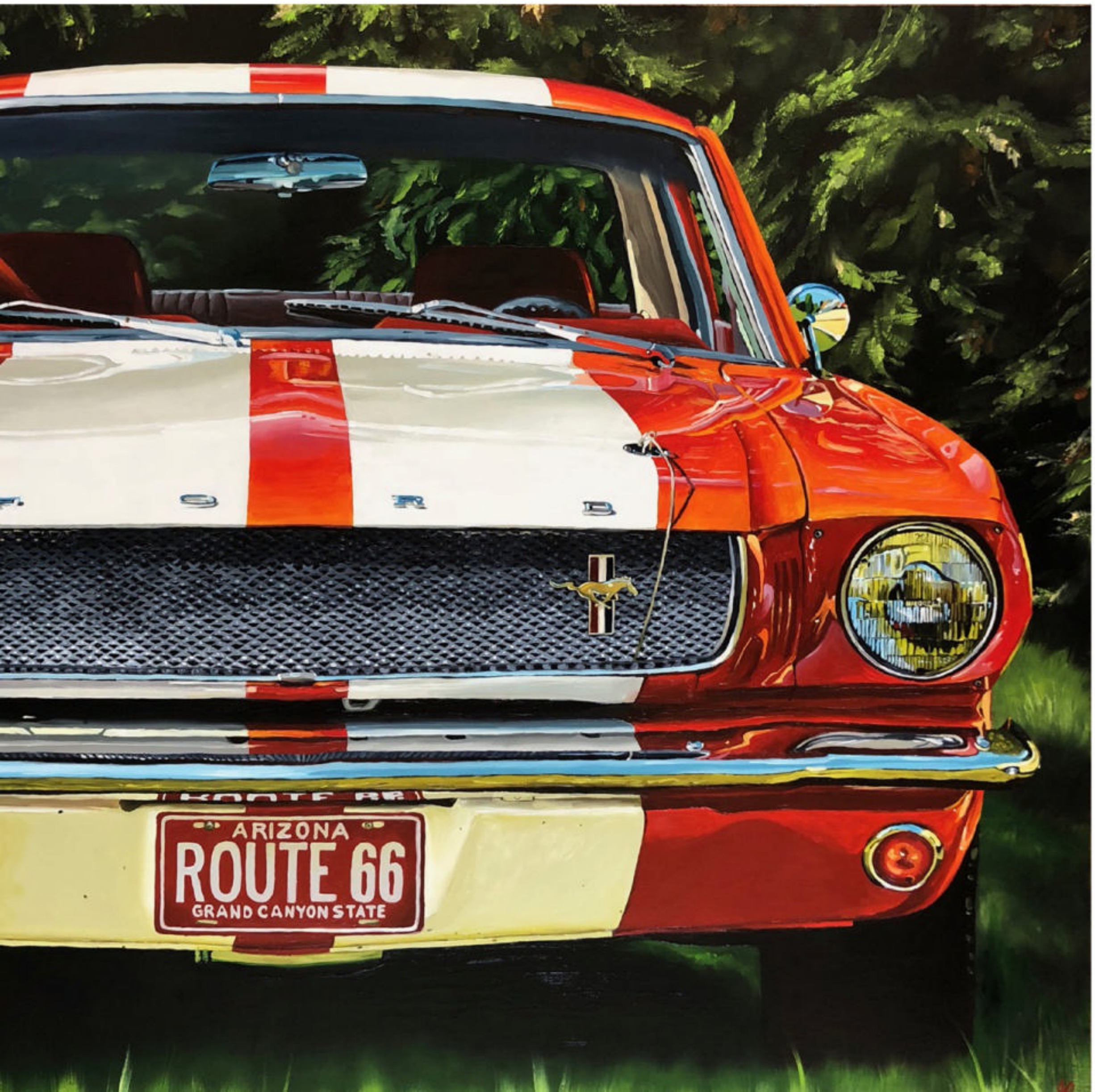
Pepsi, May-West, and more. 2019
Oil on Wood Panel. 76 x 76 cm
Jacinthe Rivard © All rights reserved.

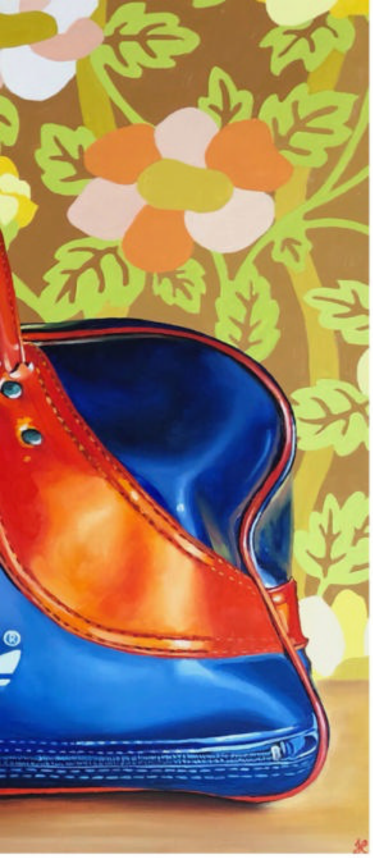
J.R.: The best part about being a painter is that I can do what I love every day. I will always paint, and nobody can take that away from me. I can't get fired, I don't have to answer to anyone, everyone I love is proud of me, and I get to take my dog to work every day! What more can I ask for?

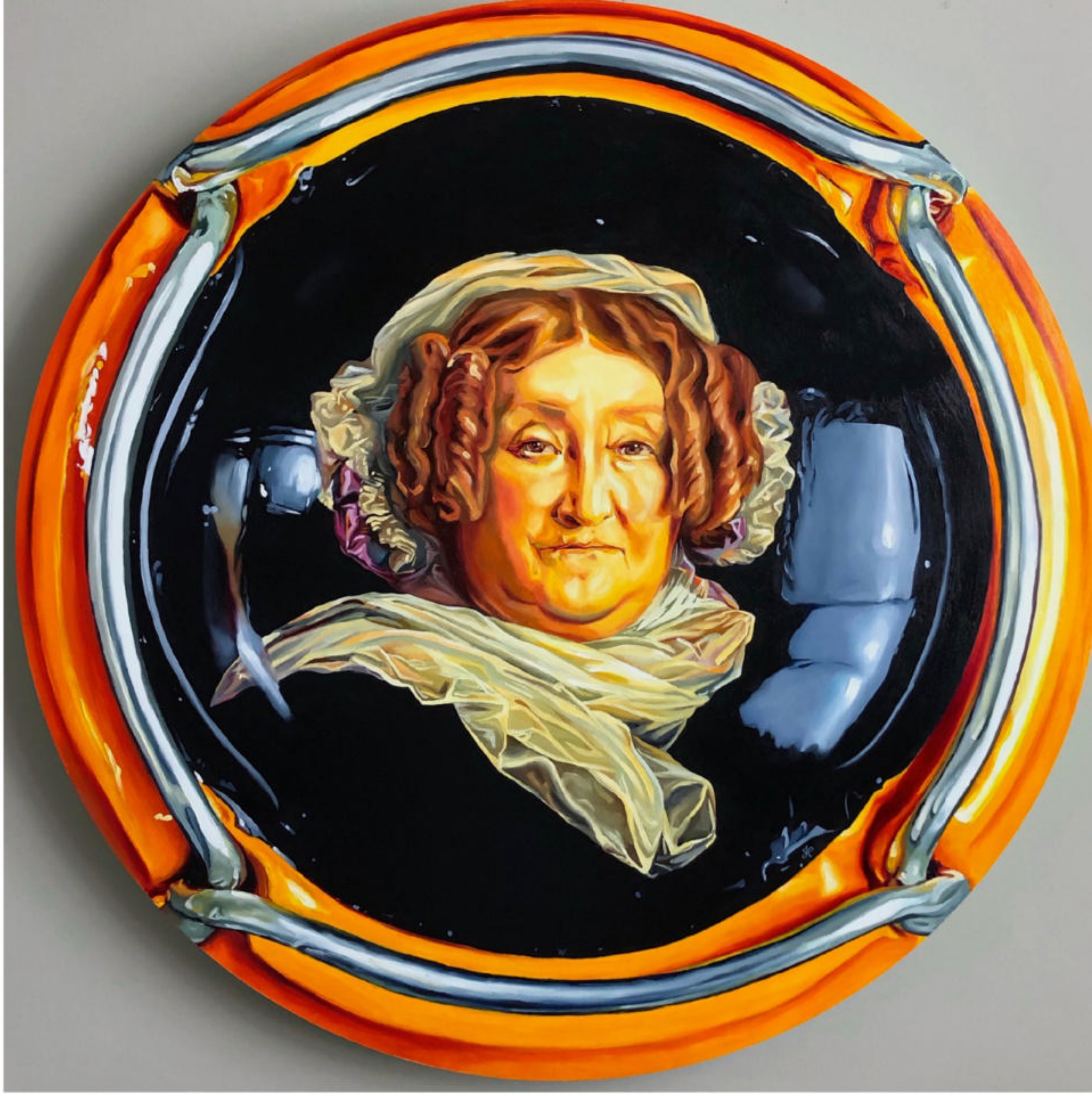
As for the most fascinating moments, they happen when I see something that will become my new painting. They also happen when I successfully mix the exact color I need. They happen when I see my paintings through the eyes of the person looking at them. Every day, those moments happen.

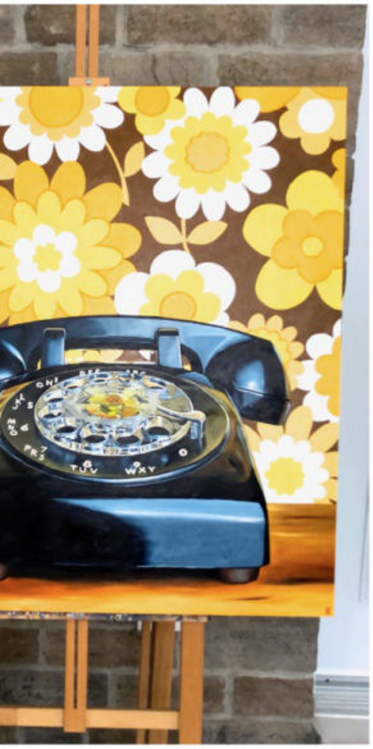



adidas®


ARIZONA
ROUTE 66
GRAND CANYON STATE





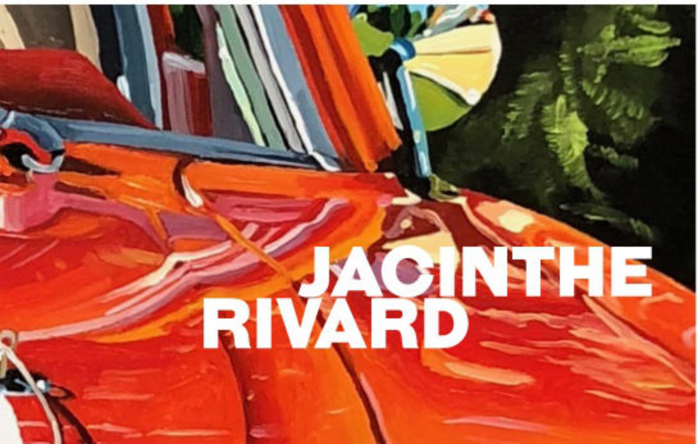


Left Page Top Left: I hope he calls. 2020
Oil on Wood Panel. 25 x 25 cm
Jacinthe Rivard © All rights reserved.

Left Page Right: Old school. 2020
Oil on Wood Panel. 41 x 51 cm
Jacinthe Rivard © All rights reserved.

Left Page bottom: Mustang. 2019
Oil on Wood Panel. 76 x 76 cm
Jacinthe Rivard © All rights reserved.

Top: La veuve. 2020
Oil on Wood Panel. 76 x 76 cm
Jacinthe Rivard © All rights reserved.

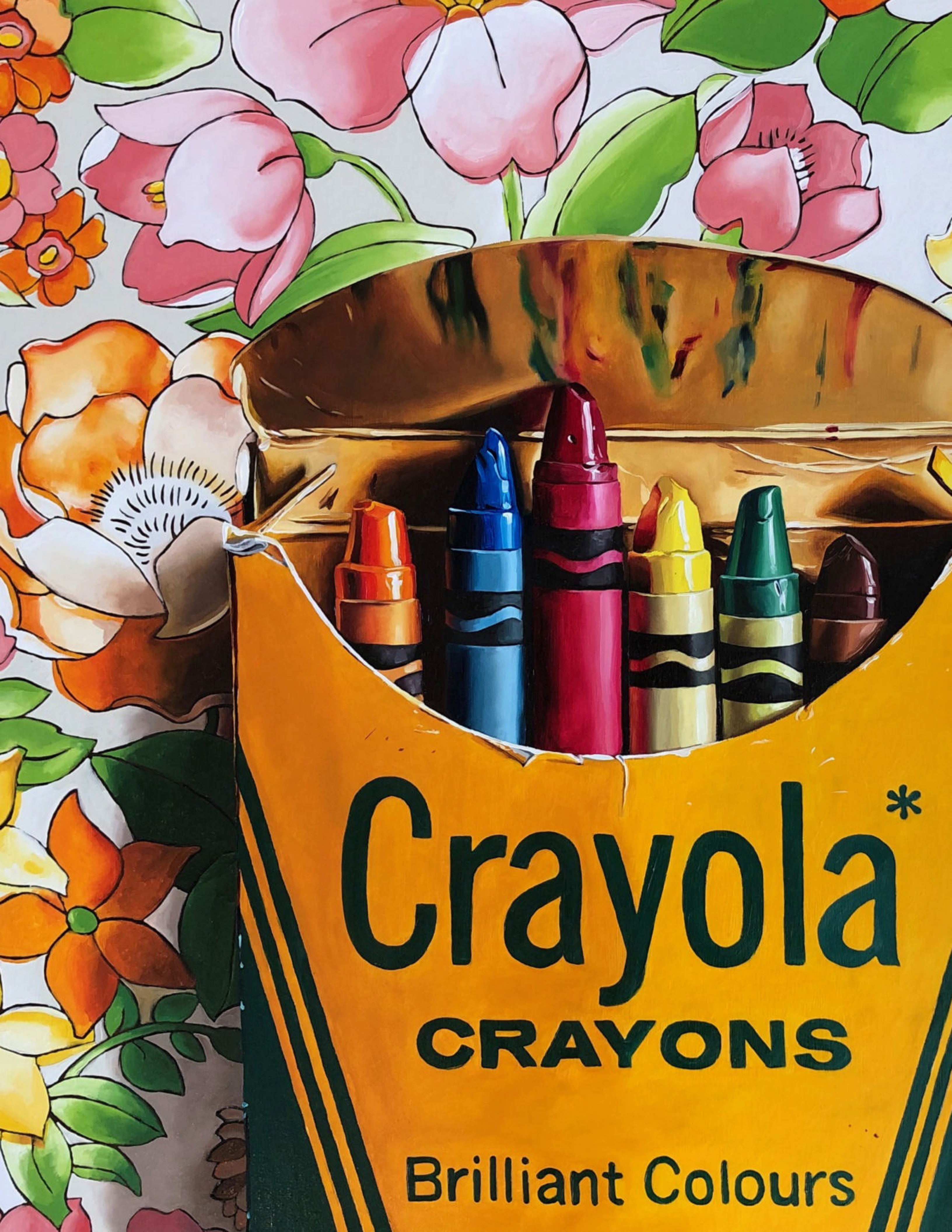


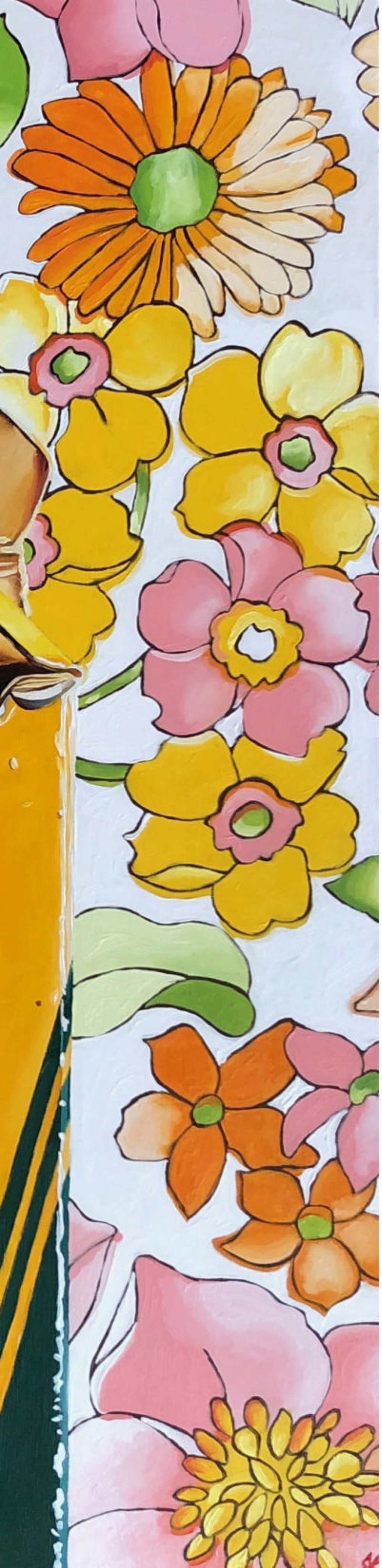
A.M.: Let's talk about the exposure and selling aspects. You received a strong, respectful recognition at international art fairs, where most of your artworks were sold.
On the other hand, you exhibit your art for sale in many galleries worldwide, and your main success is in Canada. Tell us about the route you had to take to put yourself in the position of artistic recognition.

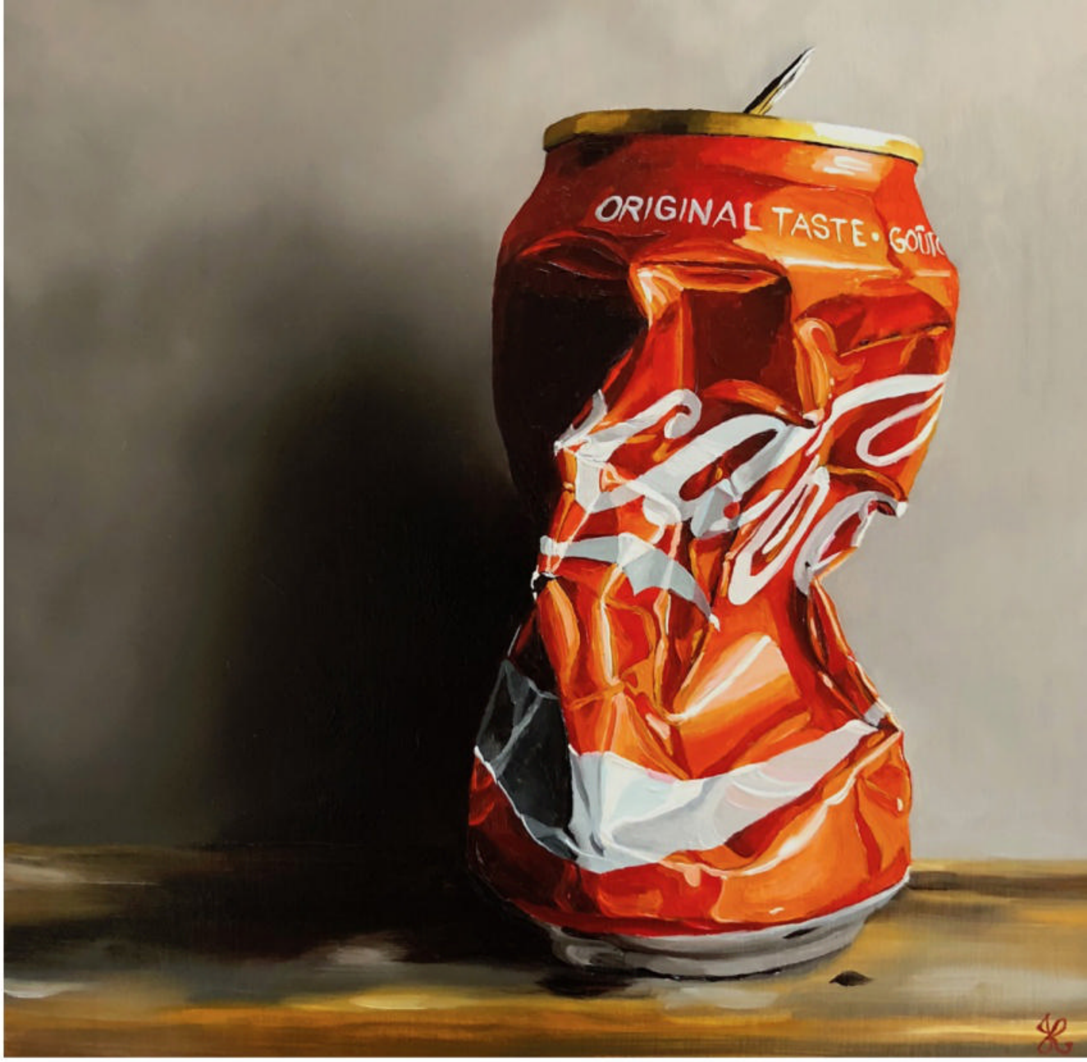
J.R.: I am a strong believer that if you work hard and persevere at something, you will succeed. That is what I've done and continue to do every day. Social media was a great help for putting the right people in my path. I feel very grateful for having a place in this artistic world.

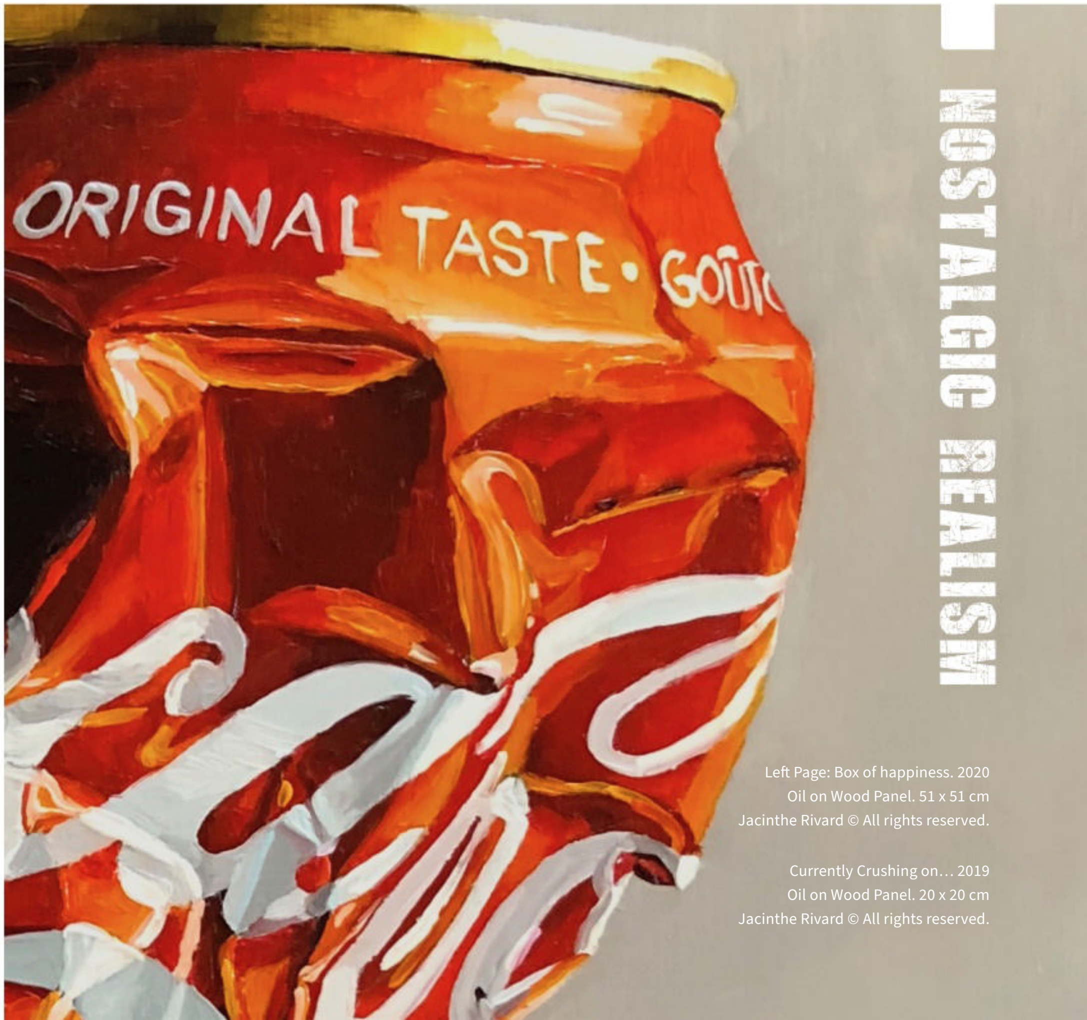
A.M.: What advice can you give to young artists trying to find their way into the field of international art, trying to gain recognition?

J.R.: Paint what you love! Paint with your heart! The right people will notice you because you are authentic, and it will show through your art.


Crayola*
CRAYONS
Brilliant Colours



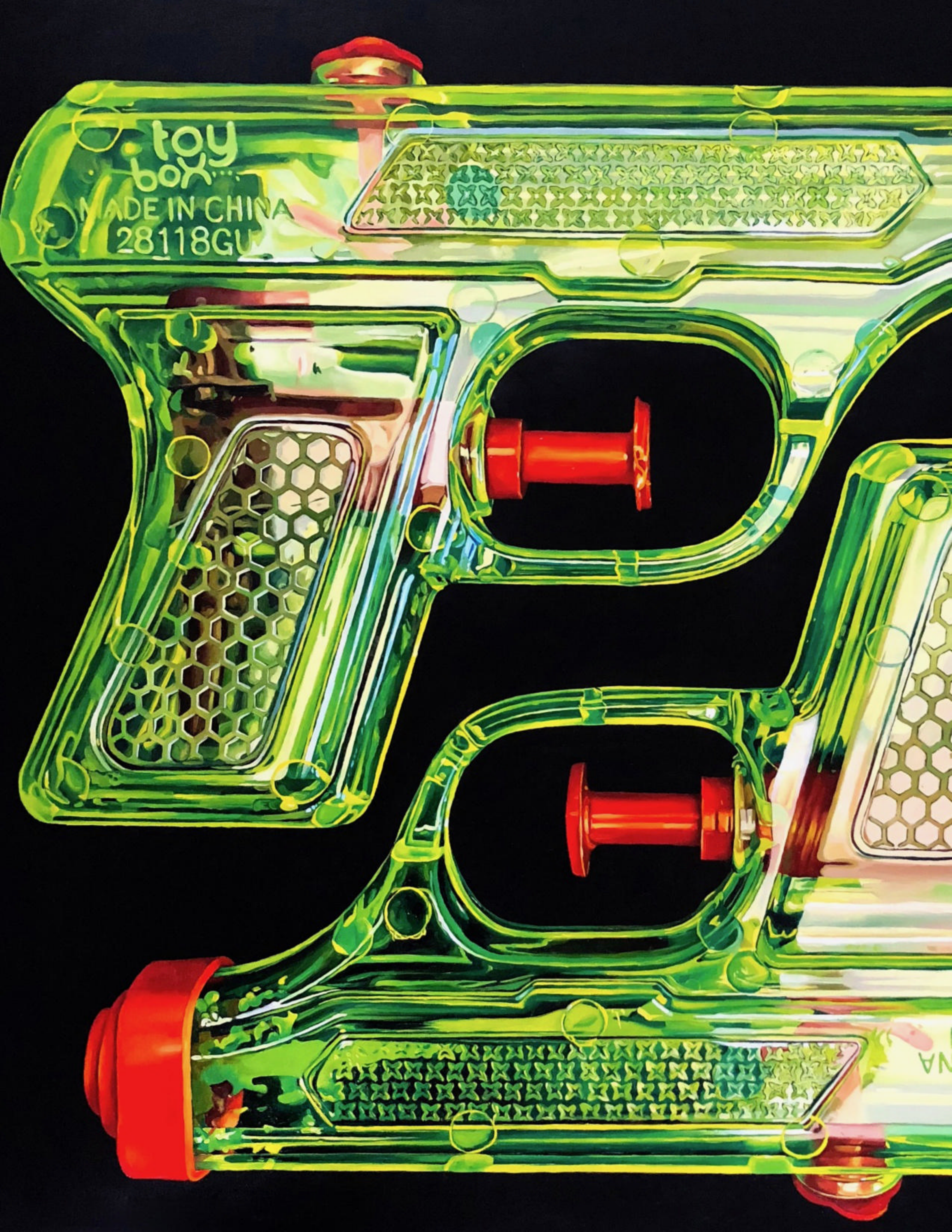

ORIGINAL TASTE • GOÛT


ORIGINAL TASTE • GOÛT

NOSTALGIC REALISM

Left Page: Box of happiness. 2020
Oil on Wood Panel. 51 x 51 cm
Jacinthe Rivard © All rights reserved.

Currently Crushing on… 2019
Oil on Wood Panel. 20 x 20 cm
Jacinthe Rivard © All rights reserved.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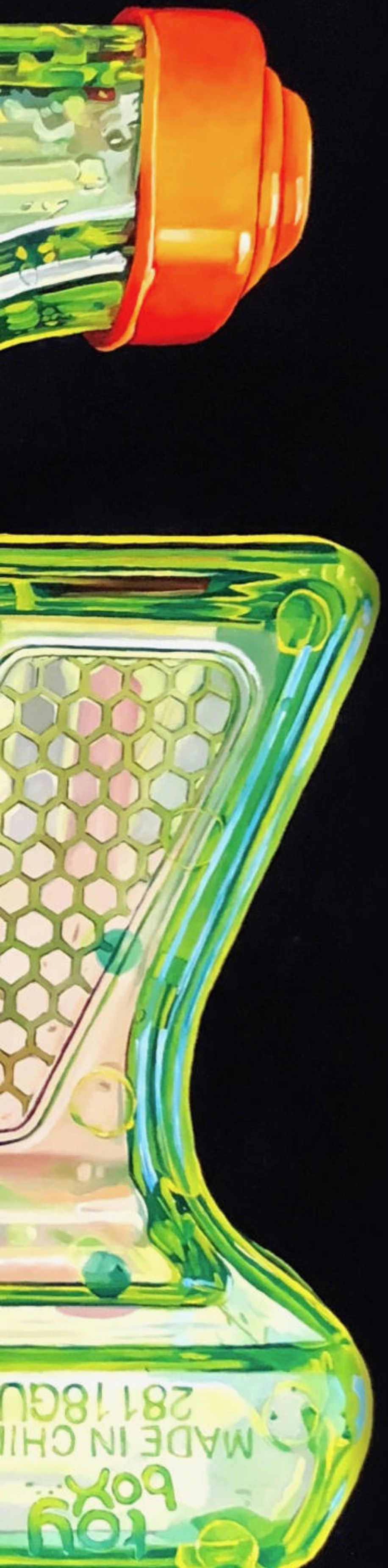
NOSTALGIC REALISM



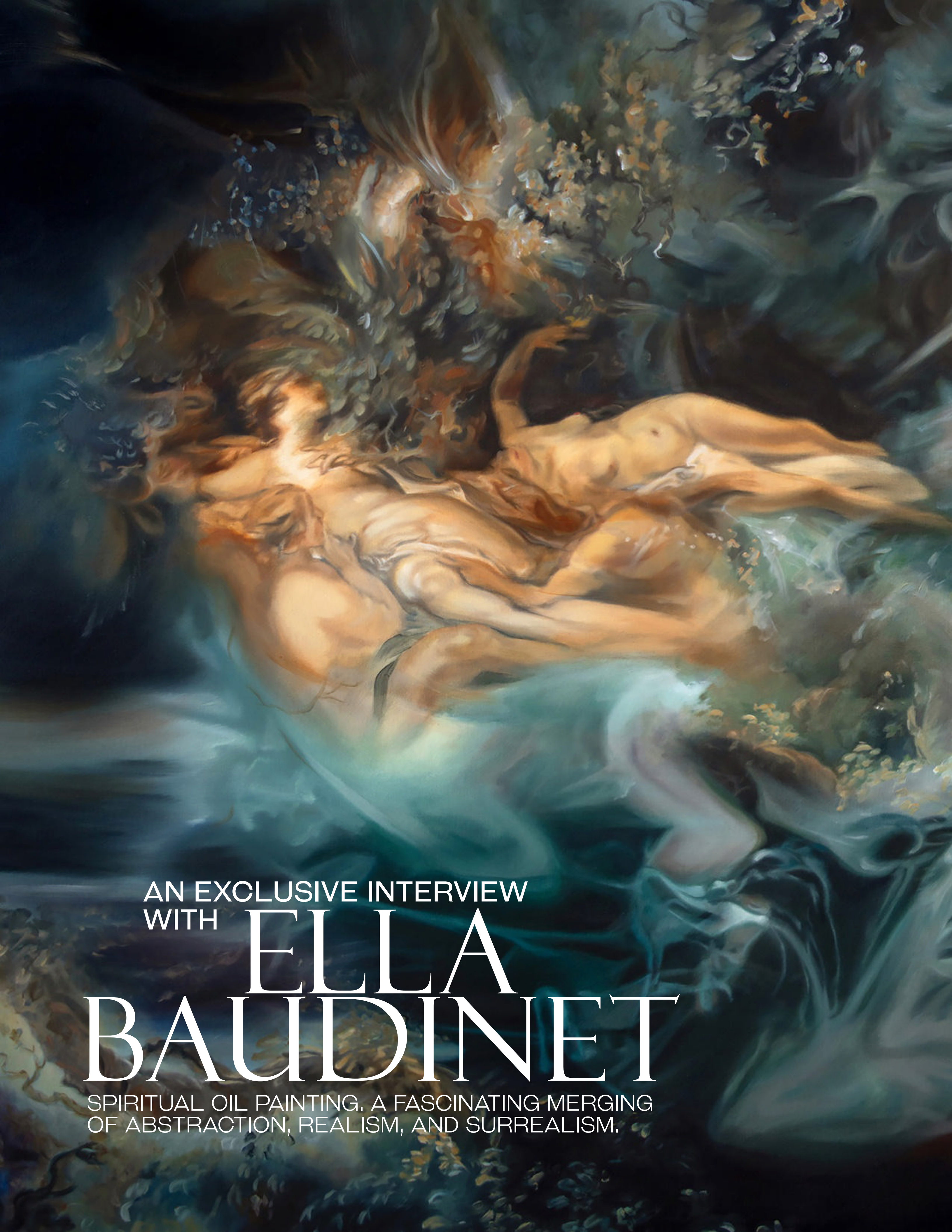
”

I DON'T THINK I PAINT THE SAME WAY OTHER REALISTIC PAINTERS DO. A LOT OF THEM WORK IN LAYERS. THAT SEEMS TIME-CONSUMING AND HARD. DON'T GET ME WRONG, I LOVE THE RESULTS, AND I ADMIRE THAT DEDICATION, BUT IT'S JUST NOT THE TECHNIQUE THAT WORKS FOR ME. I NEED TO WORK FASTER, AND I CAN'T WAIT FOR THINGS TO DRY. . . I DON'T HAVE THAT KIND OF SELF-CONTROL!"

- **JACINTHE RIVARD**

JACINTHE RIVARD

WEBSITE: WWW.JACINTHERIVARD.COM
INSTAGRAM: @JACINTHERIVARD . FACEBOOK: @JACINTHEARTIST

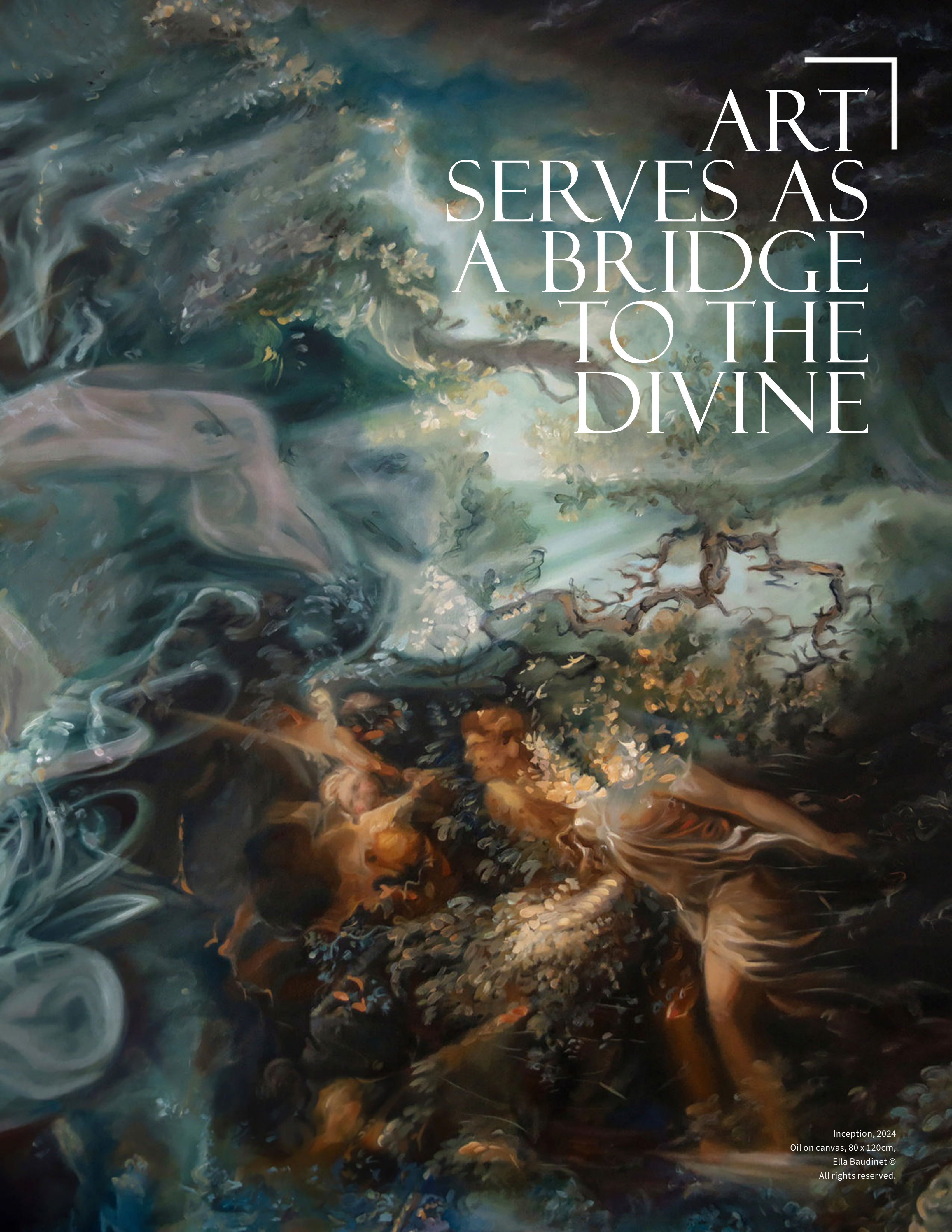


AN EXCLUSIVE INTERVIEW WITH

ELLA BAUDINET

SPIRITUAL OIL PAINTING. A FASCINATING MERGING OF ABSTRACTION, REALISM, AND SURREALISM.

ART SERVES AS A BRIDGE TO THE DIVINE



Inception, 2024
Oil on canvas, 80 x 120cm,
Ella Baudinet ©
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> “I'M IN A BEAUTIFUL, HEALTHY FLOW WITH MY WORK AND THRILLED TO FULFILL MY VISION. BLENDING TRADITIONAL WITH CONTEMPORARY METHODS HAS ALLOWED ME TO EXPAND MY PRACTICE BEYOND MY WILDEST IMAGINATION.”
>
> - Ella Baudinet

Ella Baudinet at the studio
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AN EXCLUSIVE INTERVIEW WITH ELLA BAUDINET

SPIRITUAL OIL PAINTING, A FASCINATING MERGING OF ABSTRACTION, REALISM, AND SURREALISM.

Ella Baudinet at the studio
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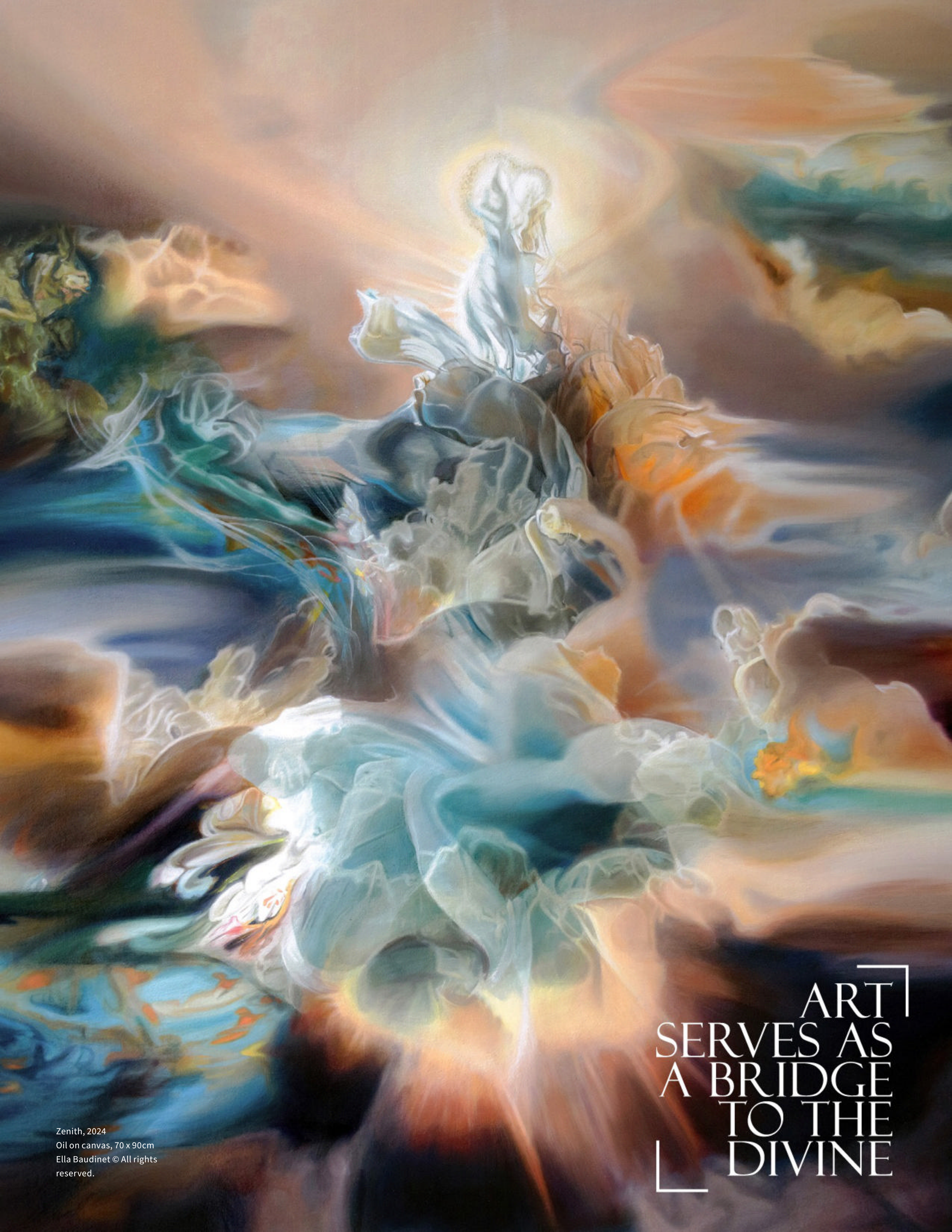
Ella Baudinet is an outstanding Australian artist who currently resides and creates her art in the vibrant city of London.
She is celebrated for her distinctive oil painting style, which skillfully blends elements of abstraction, realism, and surrealism. Baudinet's work serves as a conduit for expression, allowing her to explore themes of healing, wellness, and the sacred through her art.

From a young age, Baudinet has been deeply driven by her inner voice, guiding her in forging a unique artistic style. Her ethereal oil paintings invite viewers into a dreamlike realm where human figures gracefully emerge from swirling clouds of color, evoking a sense of mystery and wonder. Working on a grand scale, she draws upon diverse influences, intricately intertwining them to manifest her unique creative vision. Although Baudinet mastered photorealism as a teenager, she soon yearned for more depth and emotional resonance in her work. This introspective journey led her to trust her instincts, resulting in the evolution of her distinctive style. Today, her striking canvases beautifully blend classical artistic elements with figures reminiscent of Baroque art, all while infusing modern sensibilities that resonate with contemporary viewers.

Since relocating to London, Baudinet has experienced significant growth as an artist. She continually produces exceptional pieces that reflect her authentic vision by staying true to her instincts.

Her goal is to inspire viewers to embark on journeys of self-discovery and meaning, offering uplifting and engaging paintings encouraging introspection. She intentionally distances herself from the contemporary art scene, which she perceives as often exclusionary and focused on evoking discomfort.

Over the past eight years as a dedicated full-time artist, Ella has cultivated strong connections with clients and galleries. Her mesmerizing artwork has found a home in private collections around the globe, with a significant presence in Australia, the United Kingdom, the United States, and Spain, a testament to her widespread appeal and artistic impact.



Zenith, 2024
Oil on canvas, 70 x 90cm
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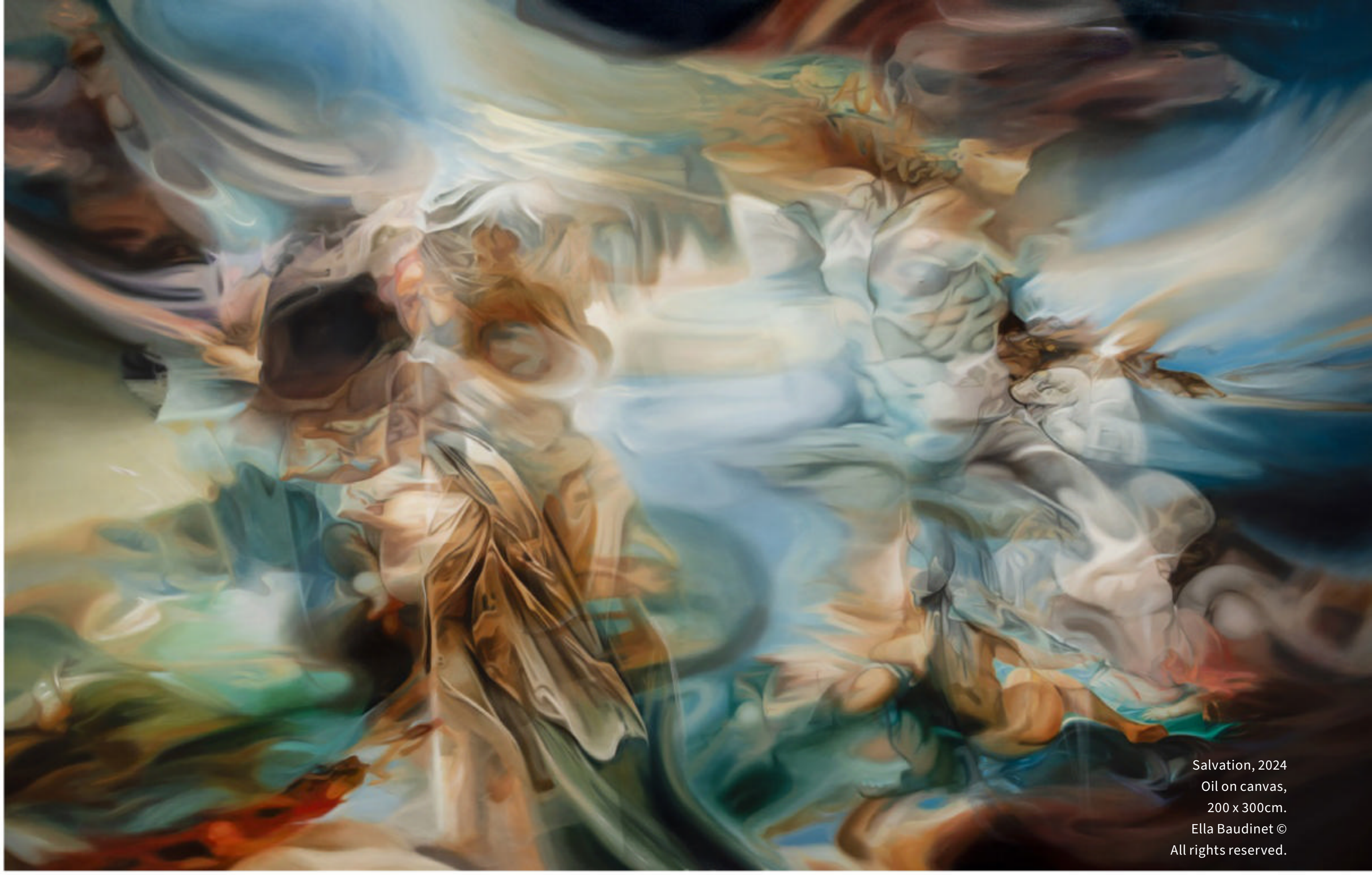

Salvation, 2024
Oil on canvas,
200 x 300cm.
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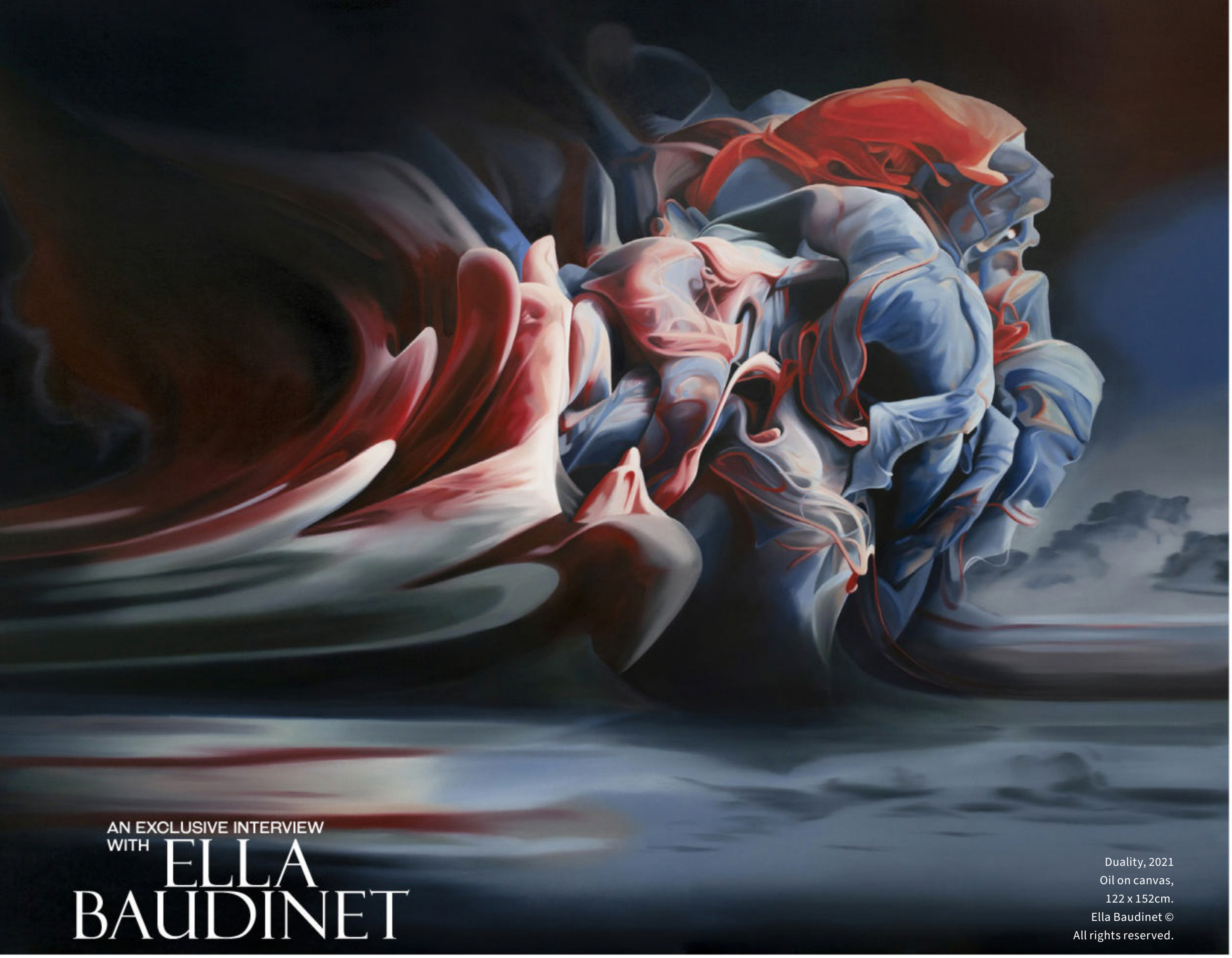
AN EXCLUSIVE INTERVIEW WITH ELLA BAUDINET

BY ARIEL SU

> ”I REJECT THE DISMISSAL OF BEAUTY IN ART. I LONG FOR ARTWORKS THAT TAKE MY BREATH AWAY, LEAVE ME IN AWE OF THEIR CRAFTSMANSHIP AND MAKE MY BODY RESONATE WITH A SENSE OF GREATNESS. I WANT MY SOUL TO COMPREHEND THESE CREATIONS RATHER THAN SIMPLY MY INTELLECT. ”

ART MARKET MAGAZINE: We are thrilled to present this interview with you, Ella Baudinet. We have followed your artistic journey in the past years and are genuinely impressed by your stunning oil paintings. Let's begin by discussing your background and how it has shaped you into the artist you are today.
Did you grow up in an artistic environment? If I'm not mistaken, you began your creative journey very young while growing up in Australia. What can you share about that experience?

ELLA BAUDINET: It's an honor to be here! I was lucky enough to grow up in a household where my parents encouraged my brother and me to follow our passions, no matter what they were—he's an accountant and marathon runner, and I'm an artist. I attribute much of my success to my family's constant support and encouragement.
My father was a creative parent. He made art when he was younger but seemed to stop once he had us kids, apart from the occasional drawing of cartoon characters when we were young. Time got away, and he still talks about drawing and painting again but never seems to get around to it.
A part of me carried on creating art to ensure I never stopped doing what I loved, no matter the circumstances. I hope it will inspire him to pick up the pencils or paintbrush again. My parents gave us a lot of time to use our imagination; we lived on a mountainside and then by the ocean for most of my



AN EXCLUSIVE INTERVIEW WITH ELLA BAUDINET

Duality, 2021
Oil on canvas,
122 x 152cm.
Ella Baudinet ©
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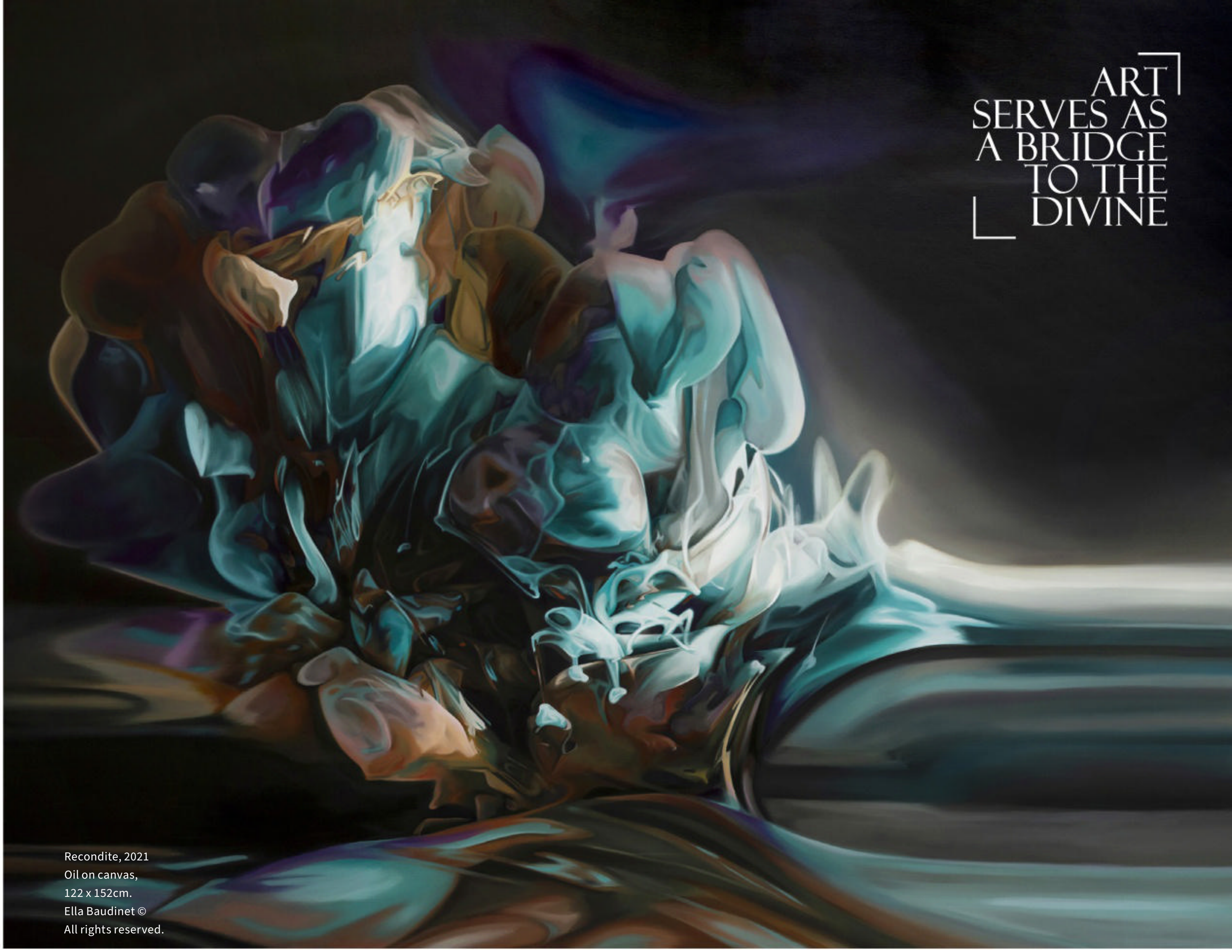
childhood, which fostered a great sense of play and connection to nature and the world around us. It wasn't an artistic upbringing per se- but there was always a great appreciation and respect for art and music, and I was always drawing as a child.

ART MARKET MAGAZINE: The Renaissance period has influenced your current artistic style, particularly in how you portray figures and the associations they evoke. How did you develop the ability to create such high-technique realistic figures, and what can you tell us about the skills you gained during your academic years?

ELLA BAUDINET: Realistic painting has always come naturally to me because I spent so much time on it during my adolescence, and it has become second nature. Essentially, I have always aimed to make each artwork better than the last as I am very curious to see how far I can take it. Beauty is essential to inspire and uplift and can come in many forms. It is not superficial beauty but beauty as a lens of optimism we see in the world.
For background, I was shocked during my journey through art school as I found that beauty was mocked, rejected, and heavily criticized. It was an environment that fostered more of the conceptual over anything remotely traditional. Both the concept and refinement of skills are essential in art, however, the mounds of dirt on the floor and plain planks of wood leaning against walls were praised by staff. All the while, the lecturers rejected the early adaptations of my current style. In fact, there was no real place for beauty in my art education was surprising.
I was actually told to take all my paintings to the dump except for one that the teacher decided he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Recondite, 2021
Oil on canvas,
122 x 152cm.
Ella Baudinet ©
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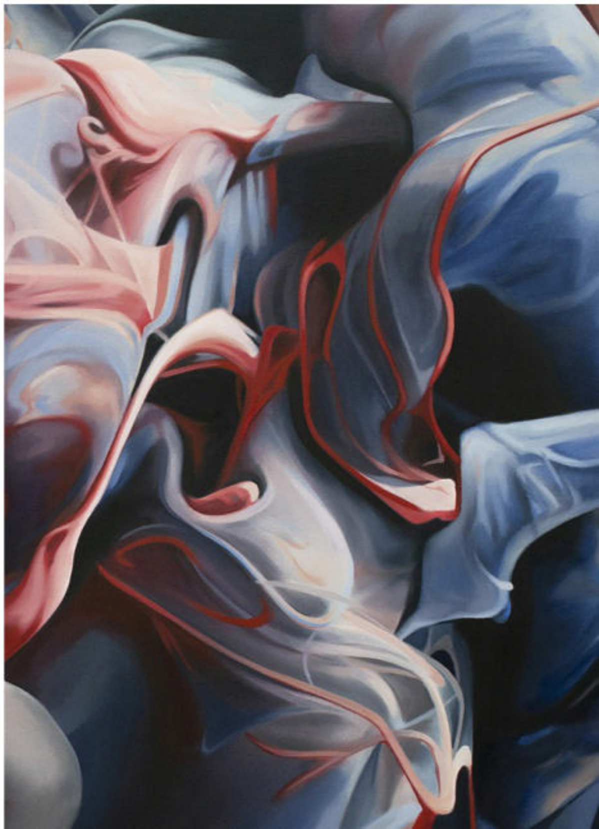
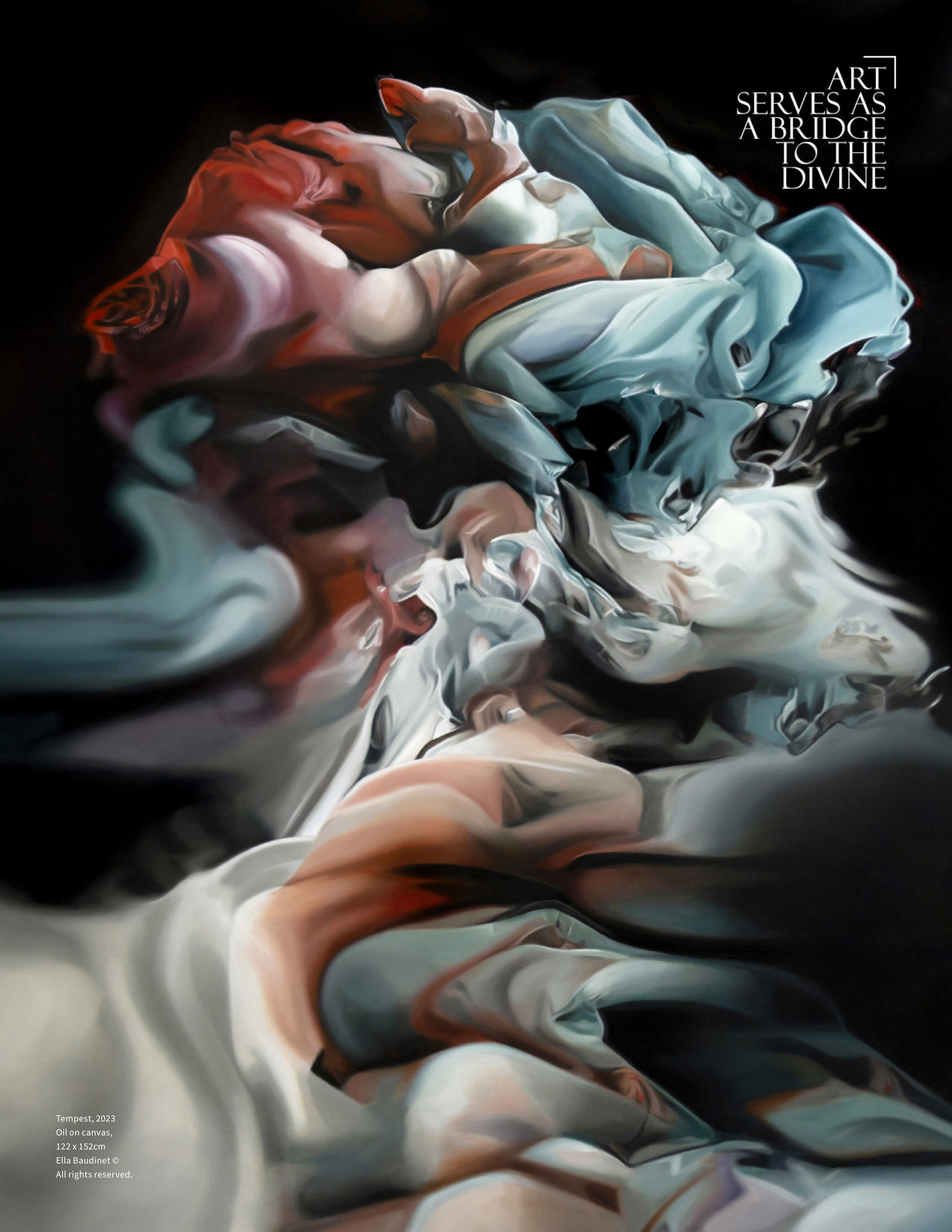
liked. I'm pretty stubborn when it comes to making art and know when I'm in alignment with the bigger picture, so I never took the feedback too personally, but around me, I saw many of the students who also wanted to create beautiful work receive constant criticism. Many students stopped making art entirely after our art school experience, and it breaks my heart to see the damage it caused. It created a more extraordinary passion/ purpose in me to create incredibly refined and powerful art to show others that making beautiful things is okay! It sounds weird to say that, but there's just so much pretentiousness in the art world.
Powerful art has a depth that can't necessarily be explained yet is deeply felt. Even if more so, especially by those with no background in it.

The Renaissance references in my work are an ode to the old masters who pushed their skills to the limit in their lifetimes. Their dedication and craftsmanship are deeply inspiring, and I rarely find that same sense of mastery in contemporary art. There's been a





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Tempest, 2023
Oil on canvas,
122 x 152cm
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AN EXCLUSIVE INTERVIEW WITH

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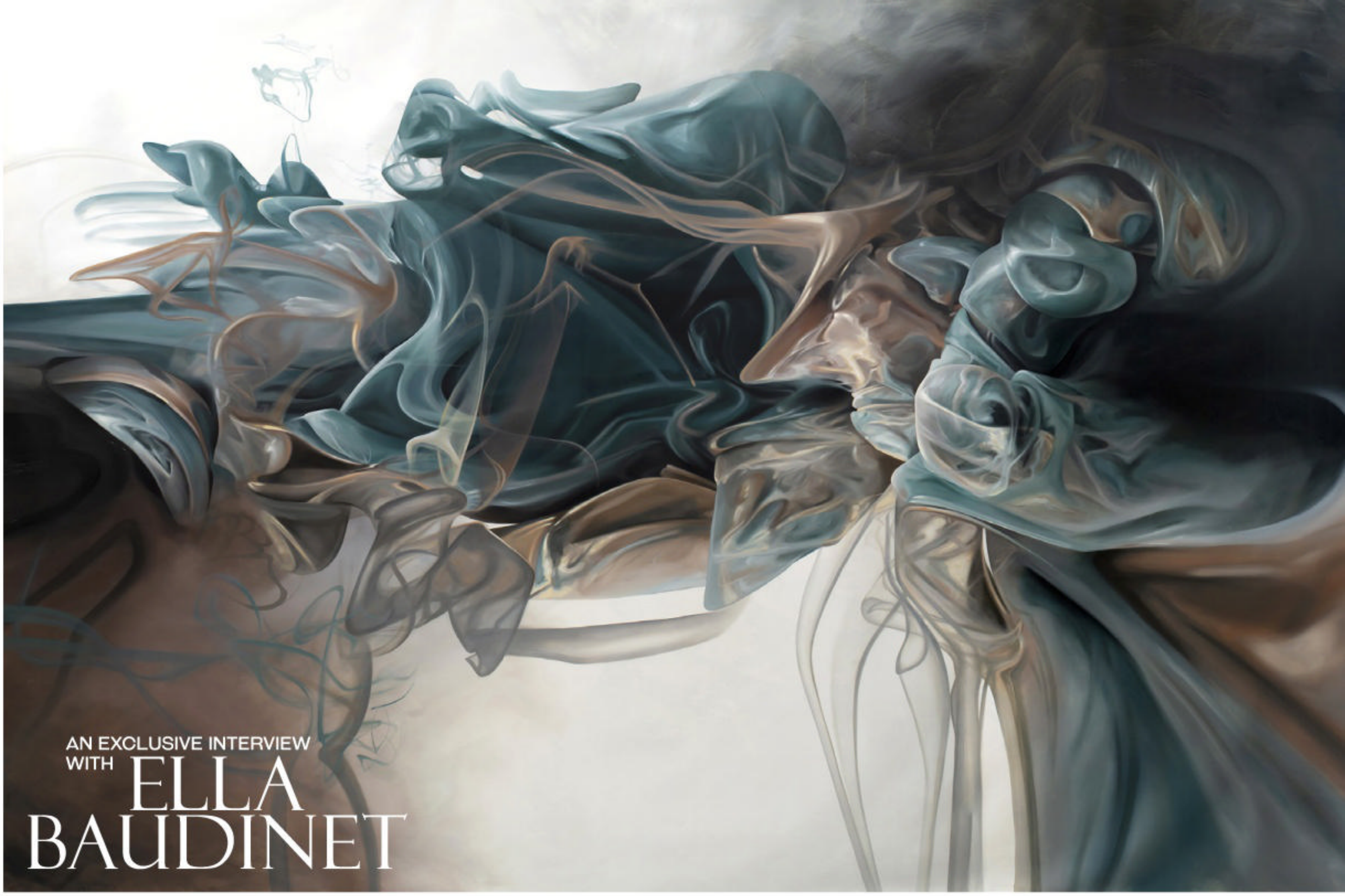

Evolution, 2021
Oil on canvas,
200 x 300cm.
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> "I HAVE EMBRACED A GROWTH MINDSET IN EVERY ASPECT OF MY LIFE SINCE BECOMING AN ARTIST. AS A RESULT, I CONTINUE TO CREATE INCREASINGLY BEAUTIFUL WORK. WHILE MY PAINTINGS CONTAIN THEMES OF DARKNESS AND SUFFERING AS PROFOUND TEACHERS, I EMPHASIZE BEAUTY, STEERING TOWARDS AN OVERALL MESSAGE OF OPTIMISM."

noticeable decline in learning fundamental painting skills, evident in much of today's work. Unlike many contemporary artists, most Modernists first practiced realism before breaking down the elements; that foundation is clear in their attention to detail. It's frustrating to see this decline now, especially when we have more tools and resources than ever to create truly breathtaking art.

I want to inspire other artists to follow their instincts, create authentically, and pursue beauty without being constrained by the expectations of institutions.

ART MARKET MAGAZINE: Your large-scale oil paintings present a unique artistic style, combined fascinatingly, blending elements of abstraction, realism, and surrealism. How and when was this unique style developed?

ELLA BAUDINET: To illustrate my artistic evolution, I'll share my journey year by year. Before 2012, my focus was predominantly on realism, with occasional flirtations with surrealism. This exploration laid the groundwork for my artistic identity as I prepared to enter art school.

Between 2013 and 2015, during my time in art school, I found myself at odds with many of the prevailing values being taught. However, I seized the opportunity to explore a vast array of artistic styles, pushing myself beyond the boundaries of my comfort zone. I loosened my brushwork, embraced hands-on techniques, and even ventured into the realm of conceptual art.

In 2014, about halfway through this transformative experience, I had a striking vision of my future work—dreamy, otherworldly paintings that seemed to exist in a realm beyond the ordinary.

The pieces I created that year offered a tantalizing glimpse into the artistic path I would ultimately follow.

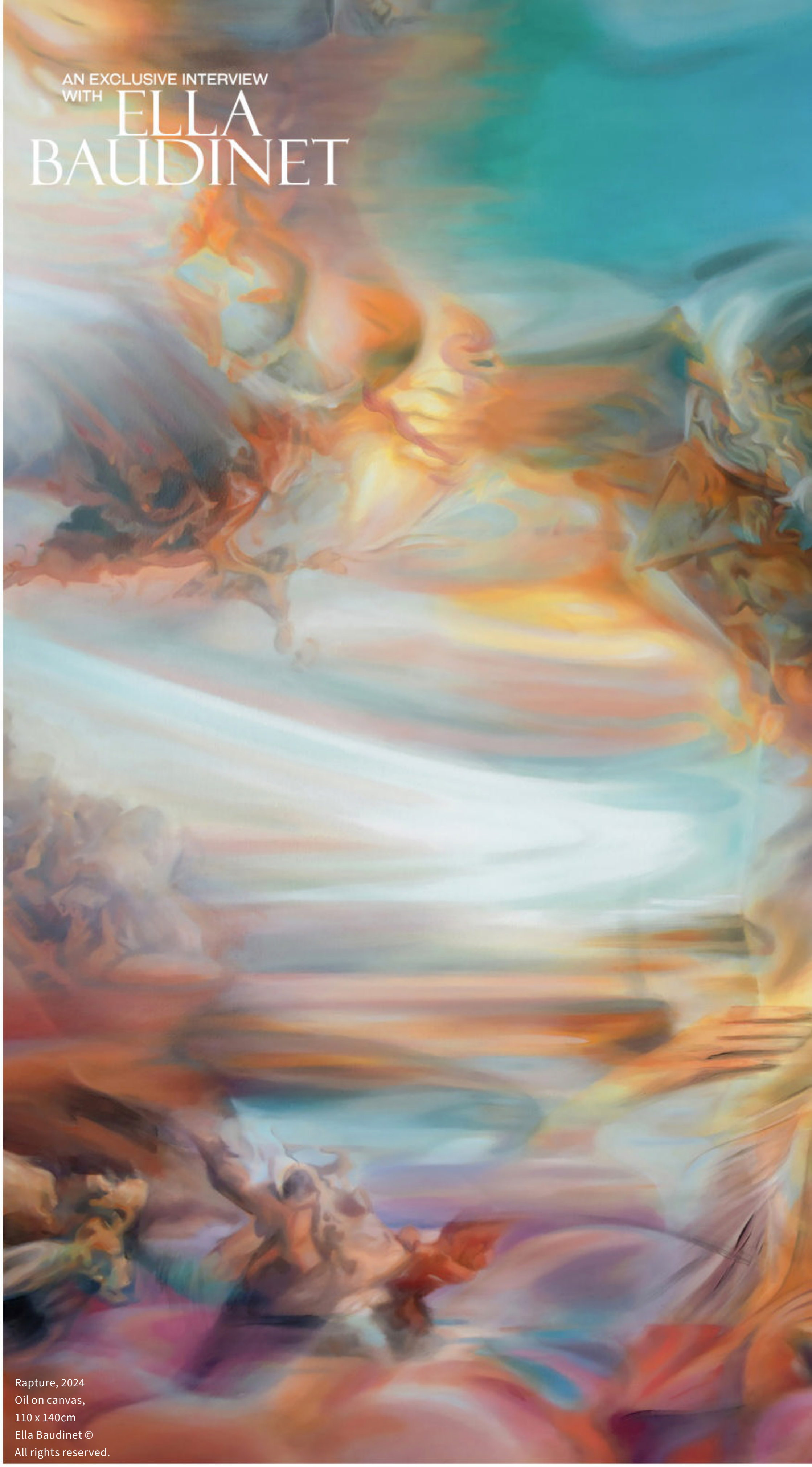
From 2016 to 2018, I entered what I refer to as "my black-and-white era." During this time, I intentionally limited my palette to stark black and white, driven by my desire to peel back layers and uncover my distinctive style.

This period illuminated the notion that I was compelled to elevate my creativity, making the most of what I had with fewer tools at my disposal. The vision from 2014 served as a guiding star as I embarked on an intuitive painting journey, shifting away from realism.

I yearned to discover what could emerge if I allowed my instincts to steer the creative process, painting without the constraints of preconceived notions.

From 2019 to 2020, I realized that my intuitive painting practice had reached a plateau, and I longed for new tools to help me realize my vision more fully.

This revelation led me to create my first artwork in Photoshop, establishing a



Rapture, 2024
Oil on canvas,
110 x 140cm
Ella Baudinet ©
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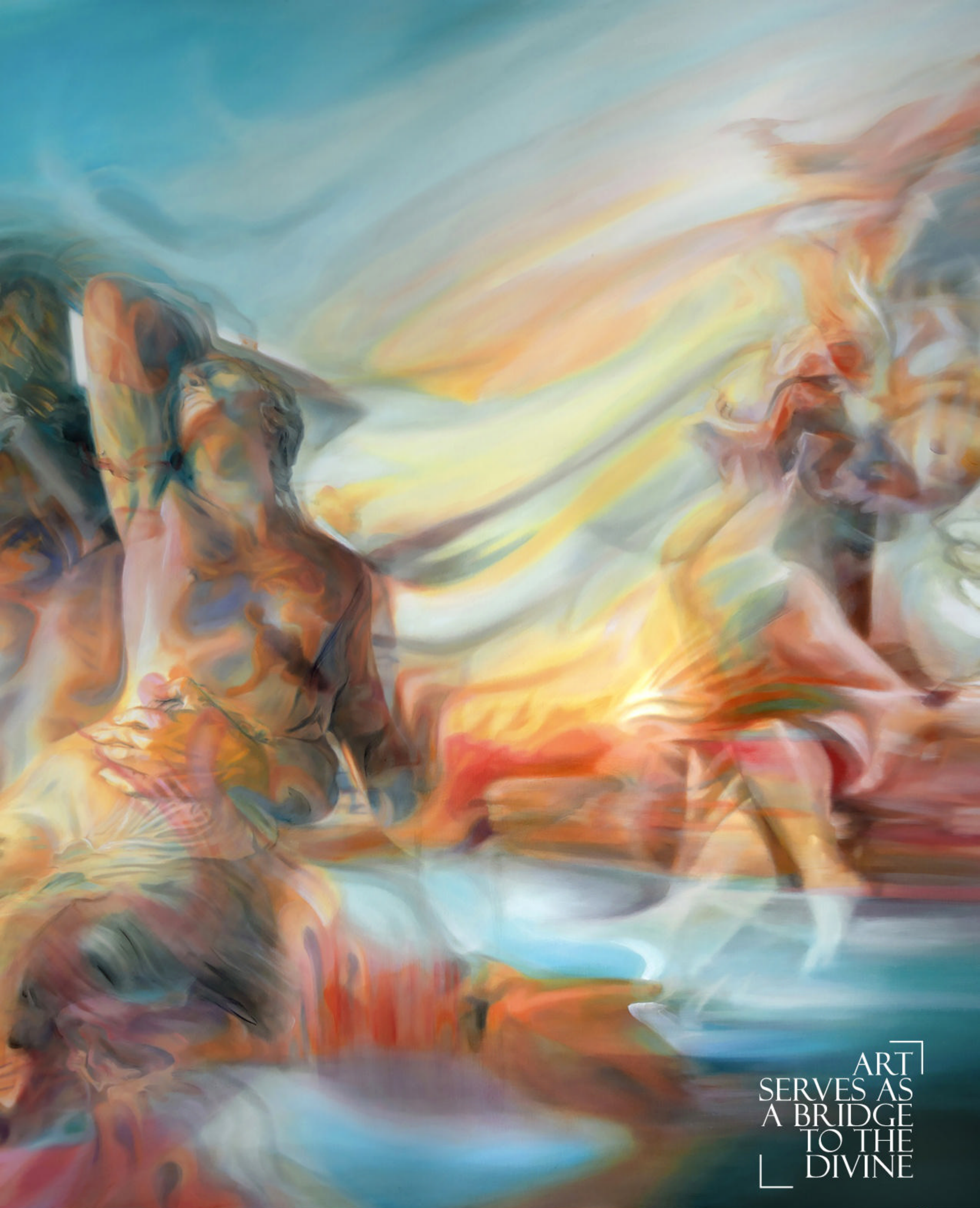

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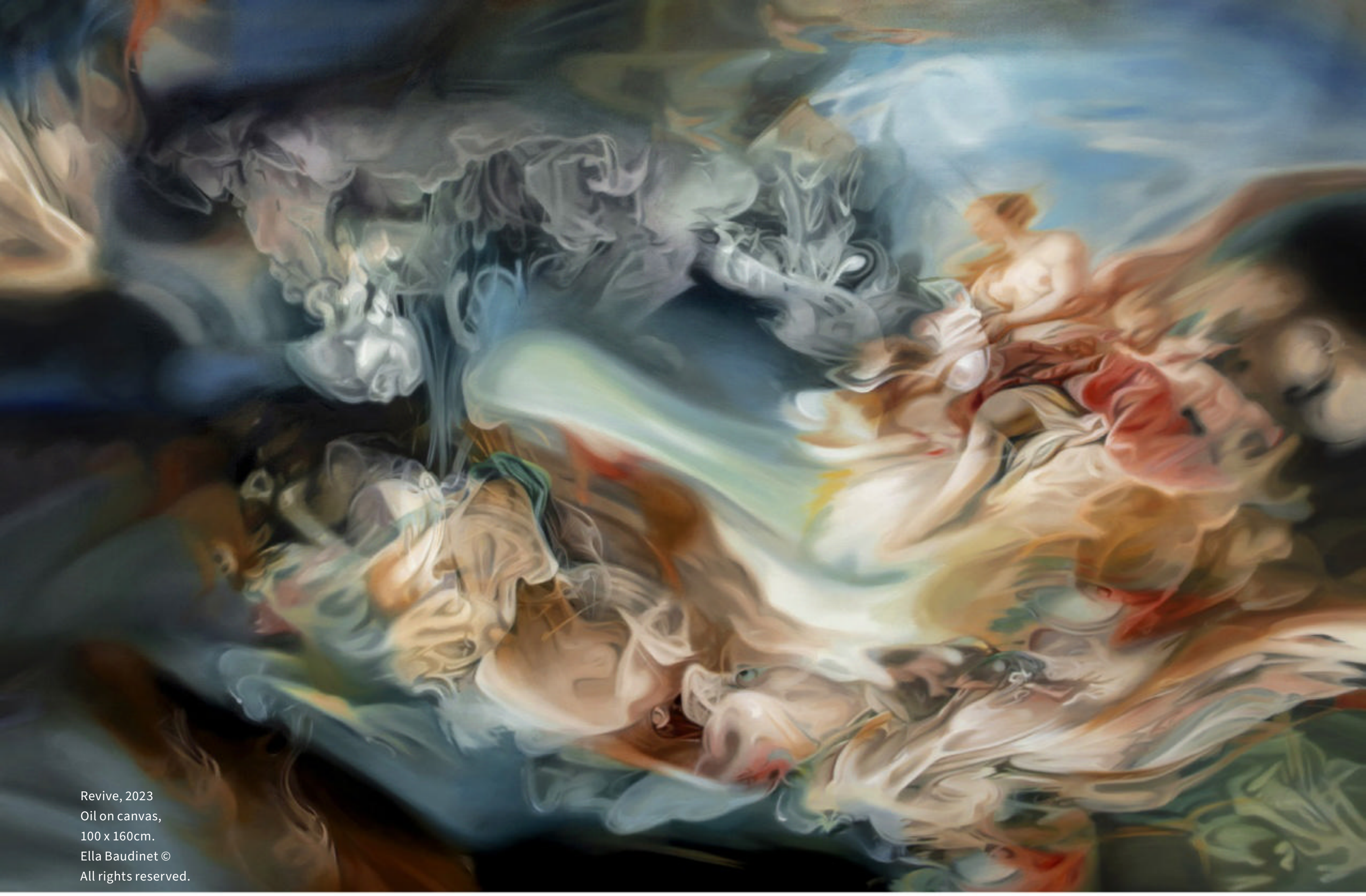

Revive, 2023
Oil on canvas,
100 x 160cm.
Ella Baudinet ©
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digital blueprint before the paint met the canvas. This innovative approach unlocked a realm of endless possibilities, allowing me to draw, refine, and explore my ideas without the constraints of time and materials.
As I entered 2021 and 2022, a profound spiritual awakening transformed my artistic practice. Daily meditation became a cornerstone of my routine, fostering deeper insights and an enhanced connection to my craft. During this period, I meticulously crafted all my artwork digitally before painting, forging a clearer path from vision to realization.
From 2023 to the present, my meditation practice has continued to profoundly shape my art. Paintings now emerge from my meditative visions, manifesting as swirling figures and intricate formations. I've also found myself increasingly drawn to the rich imagery of Renaissance figures, integrating these timeless influences into my current work.

ART MARKET MAGAZINE: Can you describe an average workday?
ELLA BAUDINET: I'm a Virgo, so I must stay organized and keep a routine! My day starts with planning and reflecting over a morning coffee. I like to set tasks and write in a journal to map out the day ahead. The first hour after waking is crucial for setting the tone and energy for the day. After that, I'll work out, practice yoga, meditate, and send off a few emails before heading to the studio to paint. My working hours vary depending on where I'm at with a piece, and I could paint anywhere from 1 to 12 hours a day. While painting, I love listening to podcasts, anything from

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Ella Baudinet at the studio
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educational topics to comedy that gives me a good laugh. After dinner, I often head back to the studio for another hour or two before meditating and reading before bed. I've been trying to limit my phone use lately, so I've deleted all my social apps to stay focused and avoid distractions!

ART MARKET MAGAZINE: Let's discuss spirituality more profoundly. Can you share the significance of spirituality and the connection to the divine in your creative process?

ELLA BAUDINET: Spirituality has been intrinsic to my art in recent years and has positively shifted it. I'd say that the more I connect with my spiritual side, the more beautiful my art becomes. Spirituality has been paired with a long journey of healing for me.

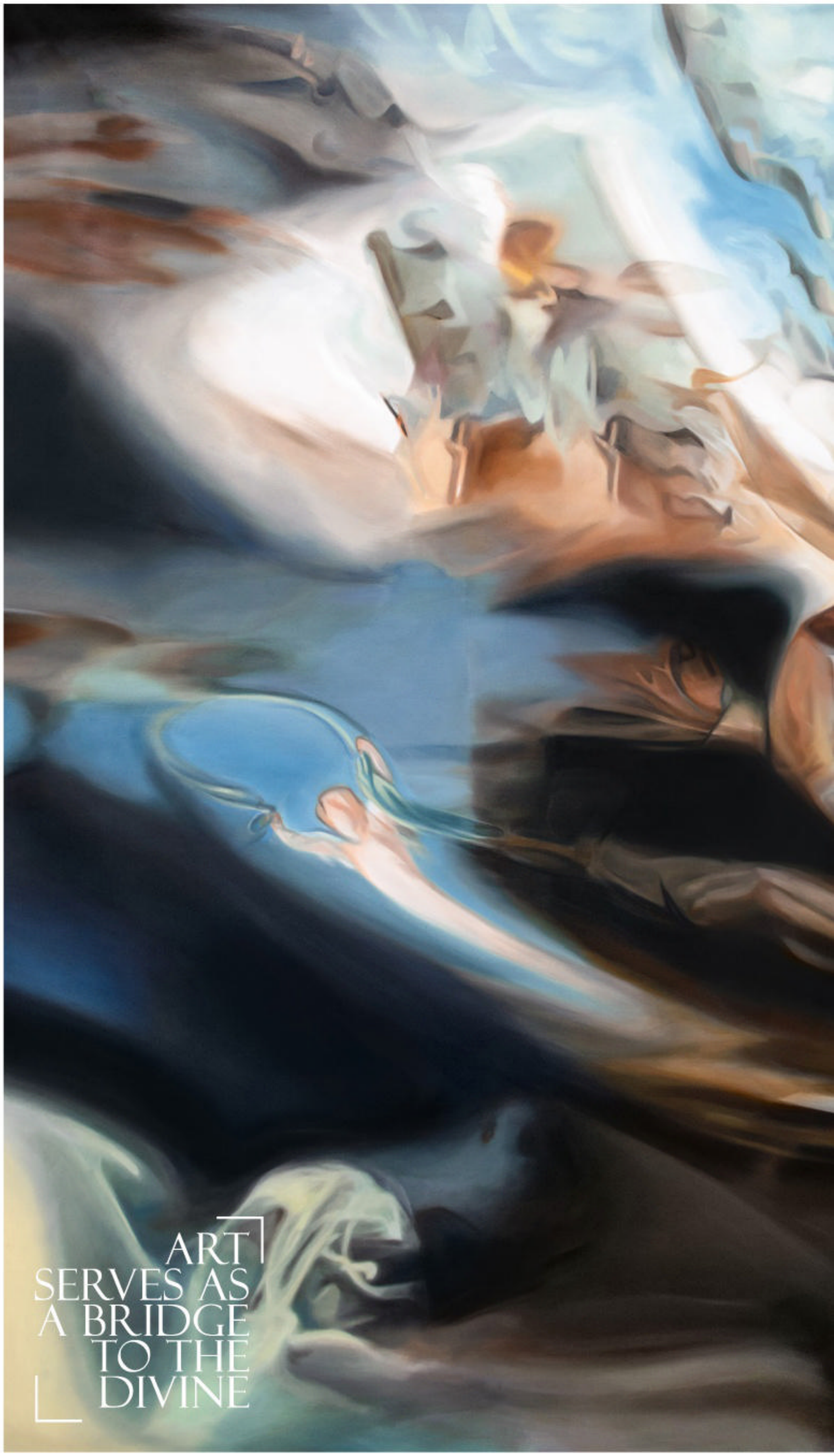
I remember finding it difficult when I started out as a full-time artist to sit alone with my thoughts for long periods. Art has always been my motivator for healing so I could actually live out my dreams. If we don't have our health, physically and mentally, we have only a sliver of our full potential. When I've referenced my healing work, many people associate this as an expression of something traumatic that happened in the past. This isn't necessarily the case.

Everyone is the way they are for a reason, from minor things in childhood to social messaging. We all have a responsibility to ourselves and others to self-reflect on our choices. We have the power to be a light to others, to bring them up or down, and that effect flows on and on.

The connection to spirit came naturally through that process, especially in mediation, and has made me feel supported and backed at every step. The universe is always conspiring in our favor to allow us to live up to our full potential. Everything we experience is a lesson; everything that happens to us is a gift. Humans are a very self-involved species, and our society encourages a very individualistic way of thinking. Having a connection with something greater than ourselves allows us to recognize how our choices affect not only ourselves but also others, and therefore, we have a responsibility to do the best we can with the tools we've been given. I hope my work can inspire and uplift others and encourage people to be bold enough to follow what feels right and true to them, no matter how it looks to those around them or society. We create our own reality. Everything is possible.

ART MARKET MAGAZINE:
You have achieved significant success in group and solo exhibitions in recent years. Notably, in 2023, you held a solo exhibition titled "Embodied Visions" while participating in an artist residency at The ARX gallery in London.
The exhibition showcased over 20 original artworks you created.
What feedback have you received from viewers regarding your work?

ELLA BAUDINET: The response to the paintings has been overwhelmingly positive! When I stand with people in front of them, fascinating conversations often arise about what they see and how the paintings make them feel.
A common remark is that viewing the art feels like looking into a dream.
The paintings are intricately layered, making it challenging to capture their essence in photographs, especially the larger pieces; they are best experienced in person. Standing before a painting that fills your entire field of vision and completely immerses you in it is a truly powerful experience.



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The Lovers, 2023
Oil on canvas, 200 x 300cm
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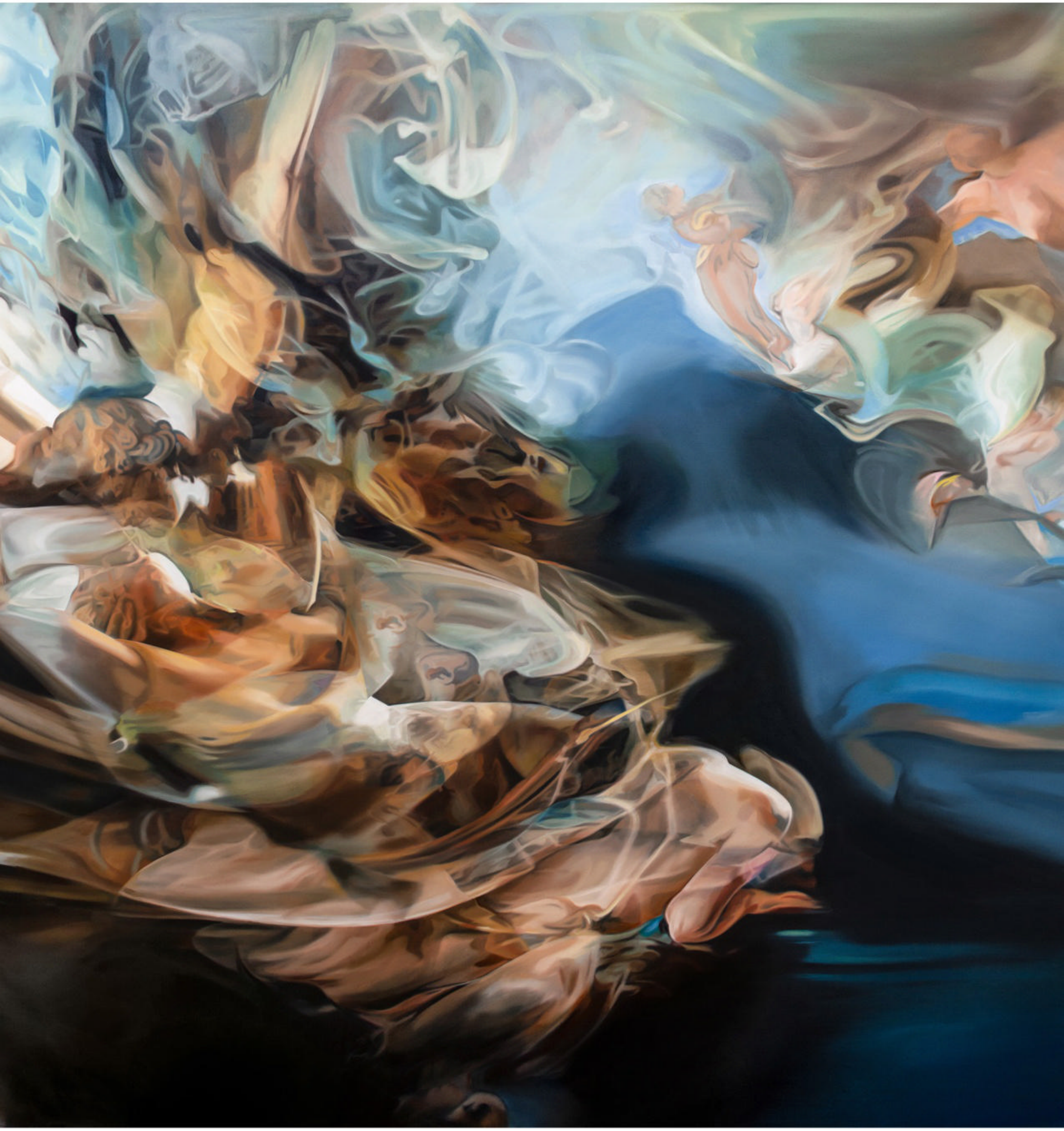
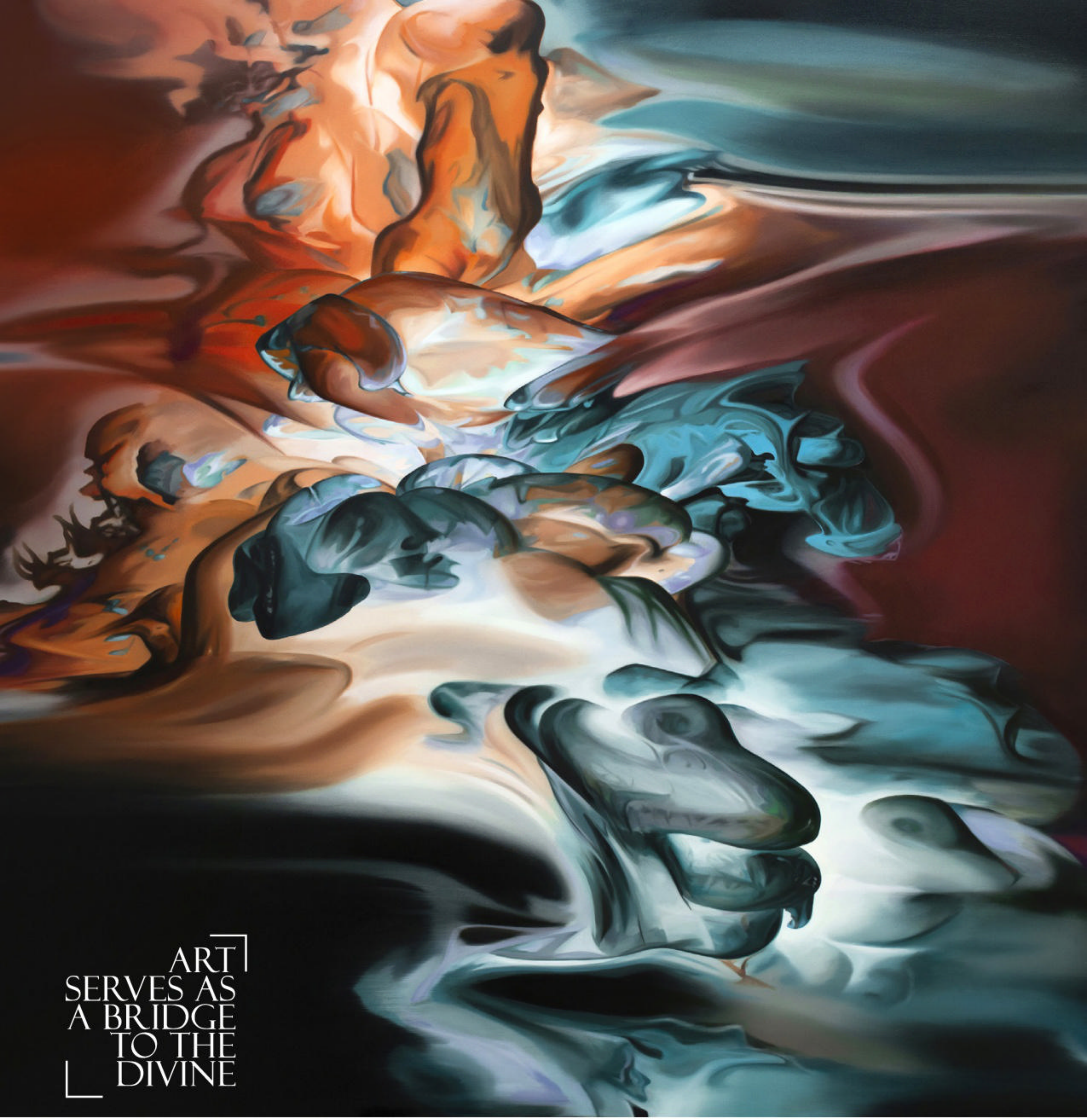


> THE RENAISSANCE REFERENCES IN MY WORK ARE AN ODE TO THE OLD MASTERS WHO PUSHED THEIR SKILLS TO THE LIMIT IN THEIR LIFETIMES. THEIR DEDICATION AND CRAFTSMANSHIP ARE DEEPLY INSPIRING, AND I RARELY FIND THAT SAME SENSE OF MASTERY IN CONTEMPORARY ART."



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One of the greatest compliments I receive is from people who usually have no interest in art but find themselves in awe of the work. It's incredibly rewarding when my art resonates with someone on a deeper level, taking them by surprise and potentially sparking a newfound interest in art!

ART MARKET MAGAZINE: What can art collectors and viewers expect in 2025? Are there any upcoming exhibitions? Where can collectors find your work?

Top:
Revolve, 2021
Oil on canvas,
122 x 122cm
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Right Page Top:
Surge, 2022
Oil on canvas,
122 x 152cm
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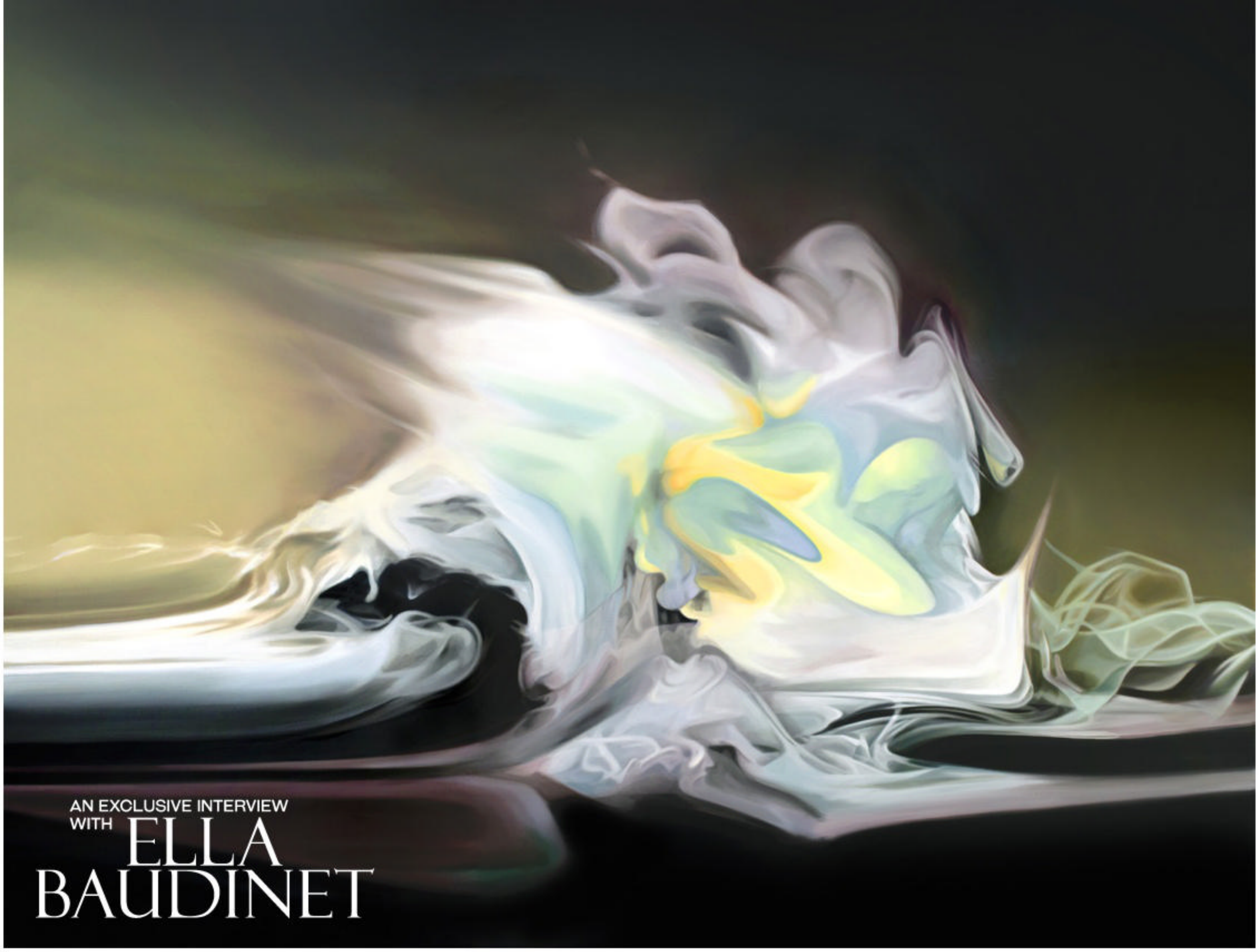

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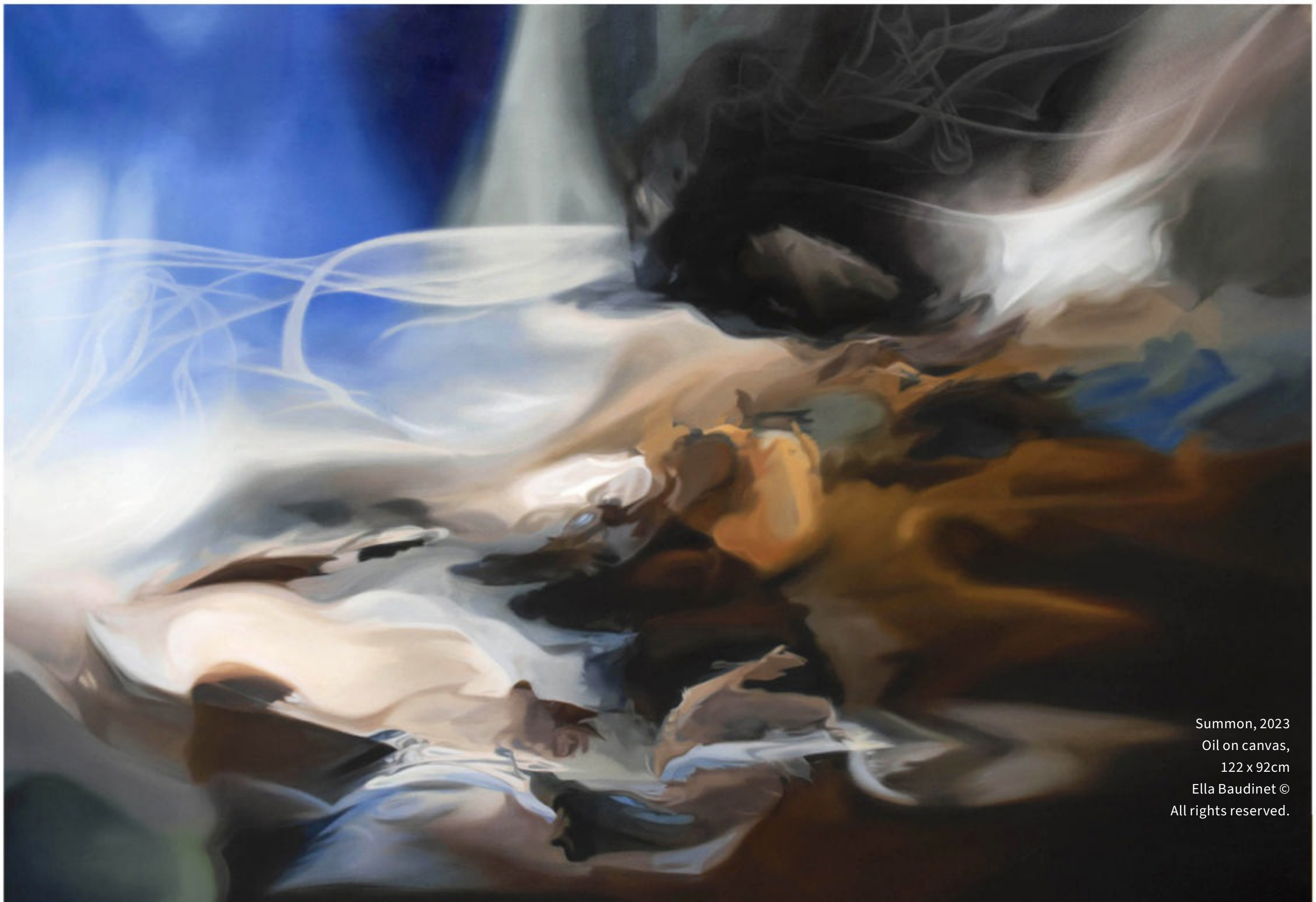
ELLA BAUDINET



Summon, 2023
Oil on canvas,
122 x 92cm
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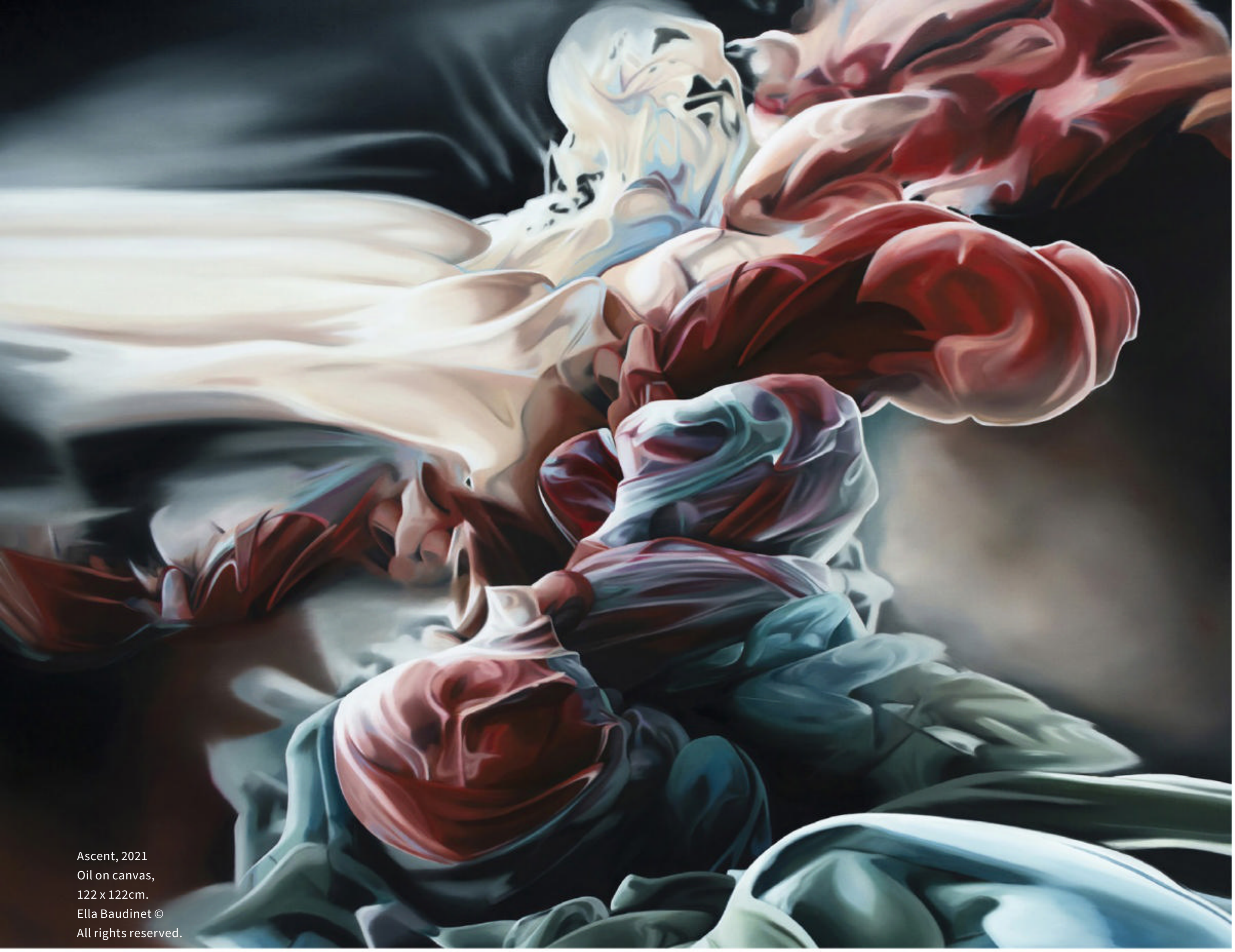

Ascent, 2021
Oil on canvas,
122 x 122cm.
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ELLA BAUDINET: I have an upcoming solo exhibition in April at S Gallery in Madrid. S Gallery is the physical presence of Saisho Art, one of the leading art advisors in Spain and Latin America. It's been about 18 months since my last solo Exhibition, so I can't wait to show my new collection very soon!

ART MARKET MAGAZINE: What advice do you have for young artists entering the current art market?

ELLA BAUDINET: Wow, so much. Being creative is an incredibly unique pathway, so getting in touch with your inner voice is important to ensure you're being true to yourself. Connect with that part of yourself that knows what is in alignment for you and listen to it. Meditation helps this. Don't try to be anything other than your authentic self. Only take advice if it resonates with you, and leave the rest (no matter who it's coming from). Always maintain a growth mindset. Don't settle for one style or rinse and repeat year after year; always challenge yourself to evolve and refine your skills. In saying that, if you're just starting out and haven't quite found your flow yet, experiment with absolutely everything without being precious about it.

Get messy, make art for the trash can, and just play. Have fun in that space of the unknown, for it's here that anything is possible. Be hyped about your own work, and praise yourself! There's so much stigma around owning your talents as an artist; be proud of your hard work. Scream from the rooftops that you are amazing; you've earned the compliments. You have to be obsessed with your own work. If you're not, how can you expect others to be? Share about yourself and your work; oftentimes, people want to know more about the person behind the brush than the art itself. Share your ideas, musings, beliefs, whatever makes you you. Being an artist is much more than just making art - sometimes, the number of hats you wear

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Ella Baudinet at the studio
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> GET OUT OF YOUR OWN WAY. YOU'LL SPEND A LOT OF TIME ALONE WITH YOUR THOUGHTS, SO MAKE SURE YOU ENJOY YOUR OWN COMPANY - TAKE IT AS AN OPPORTUNITY TO HEAL IF YOU STRUGGLE WITH THIS."

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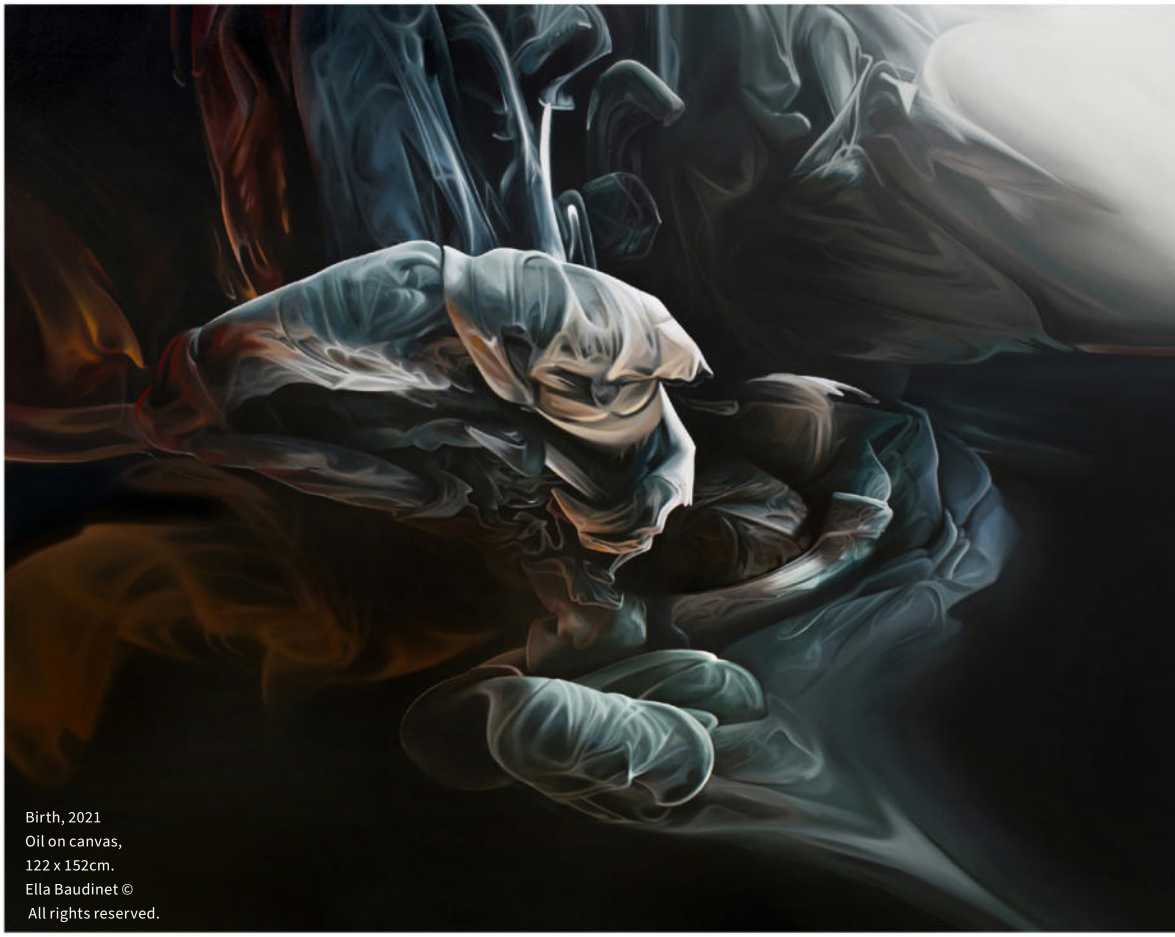

Birth, 2021
Oil on canvas,
122 x 152cm.
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Ella Baudinet at the studio
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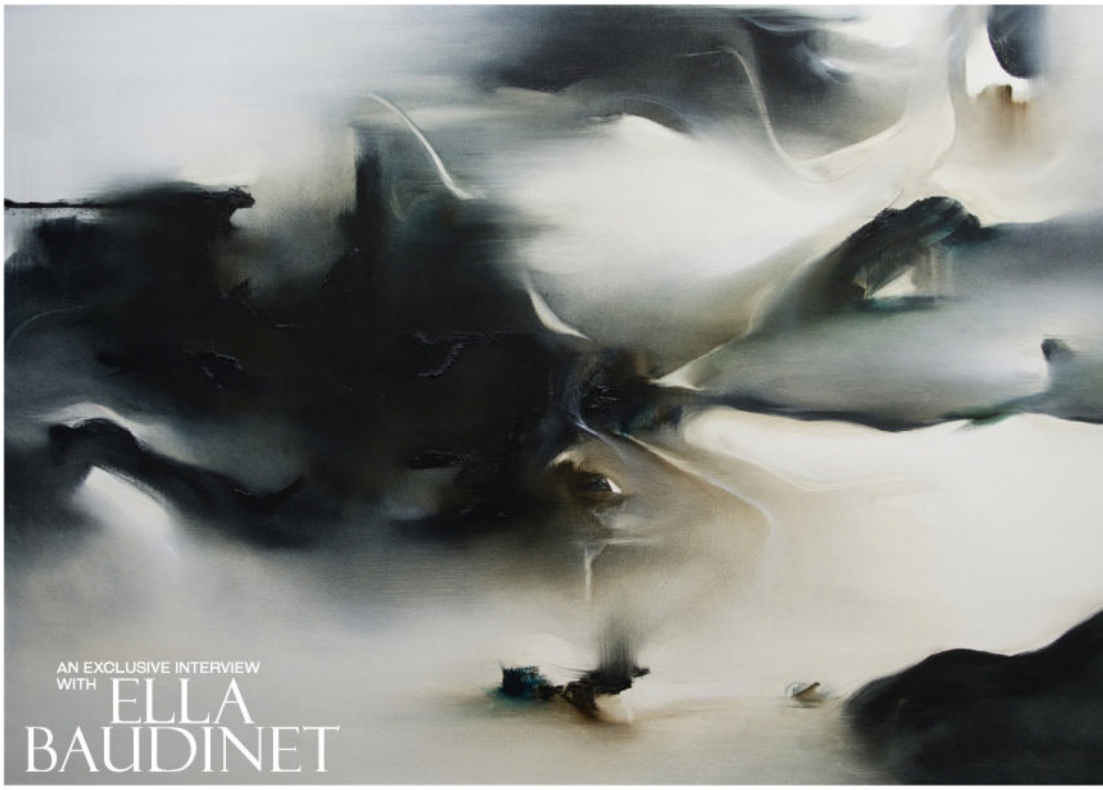
> THERE'S SO MUCH STIGMA AROUND OWNING YOUR TALENTS AS AN ARTIST;
> BE PROUD OF YOUR HARD WORK. SCREAM FROM THE ROOFTOPS THAT YOU ARE AMAZING"

can be overwhelming, so staying organized is crucial. You're not only making your product; you are responsible for marketing it and getting it seen. This includes admin, emails, website development and upkeep, photography/ videoing, social media management, taxes, supply runs, liaising with clients and galleries, etc. Keep lists and goals written down at all times. You are a business; treat it like one.

Show up daily and do the work, even if you don't like it. Don't wait for inspiration; in fact, I don't believe in artist's block. Do the inner work and remove any self-limiting beliefs you have about your success, making money, opportunities, your next artwork, or whatever it is.

Get out of your own way. You'll spend a lot of time alone with your thoughts, so make sure you enjoy your own company - take it as an opportunity to heal if you struggle with this.

There's never been a more advantageous time for artists to be alive - we can reach countless people online through social platforms, so make the most of this.



Top: Diurnal Nights, 2016
Oil on canvas, 122 x 152cm.
Ella Baudinet ©
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Right Page: The Conjuring, 2016
Oil on canvas, 122 x 152cm.
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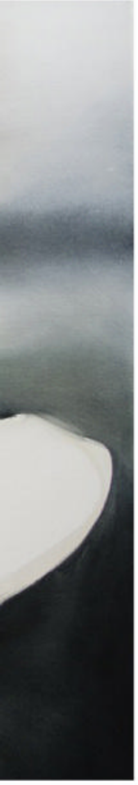

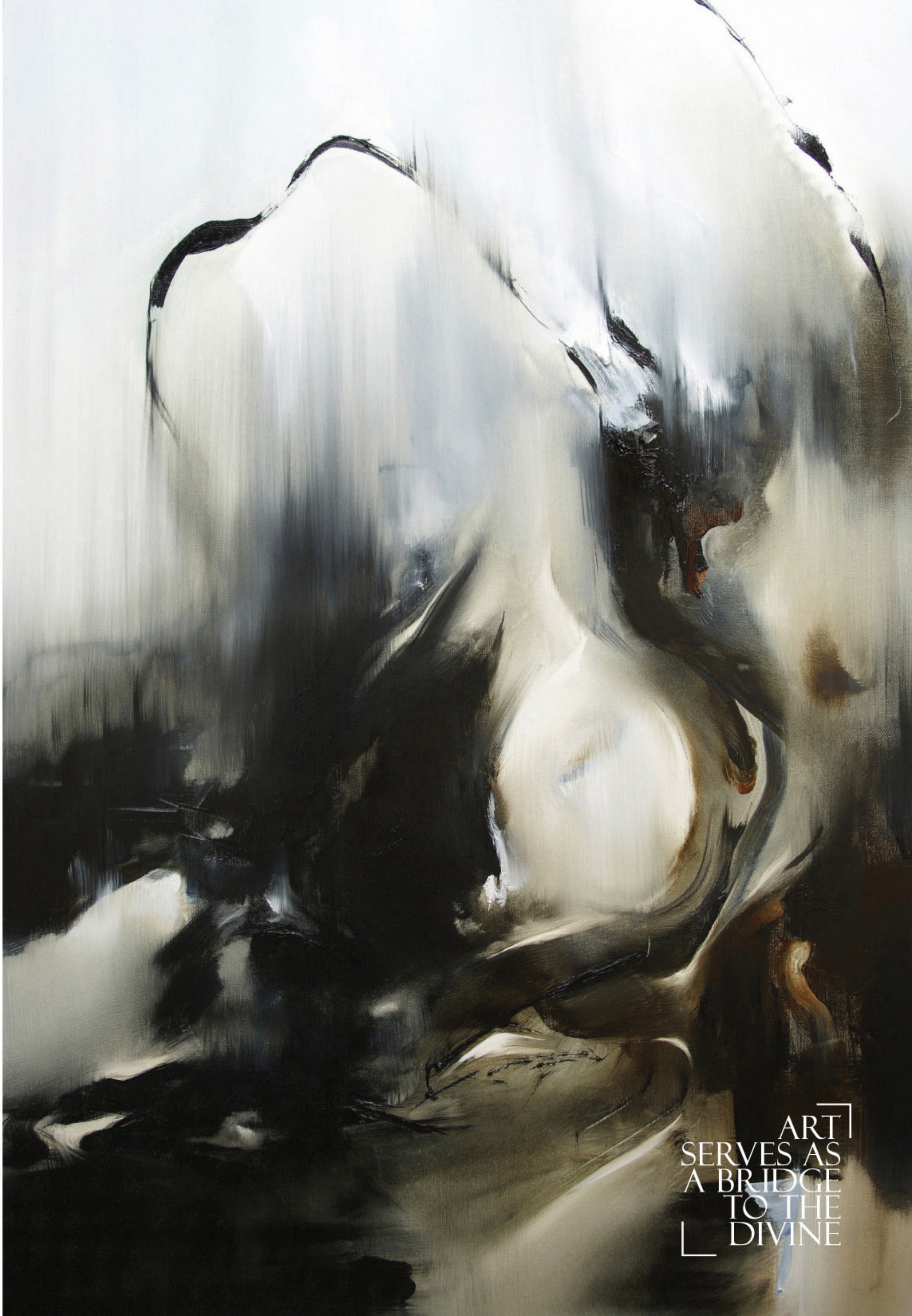

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Being an artist can be a long game, so don't expect overnight success. Build a solid foundation.
Be self-aware enough to know your strengths and weaknesses, and play to your strengths. Revel in the process, don't take yourself too seriously, and have fun!!
THAT'S WHAT IT'S ALL ABOUT.

> “BEING AN ARTIST CAN BE A LONG GAME, SO DON'T EXPECT OVERNIGHT SUCCESS. BUILD A SOLID FOUNDATION. BE SELF-AWARE ENOUGH TO KNOW YOUR STRENGTHS AND WEAKNESSES, AND PLAY TO YOUR STRENGTHS.”

Ella Baudinet at the studio

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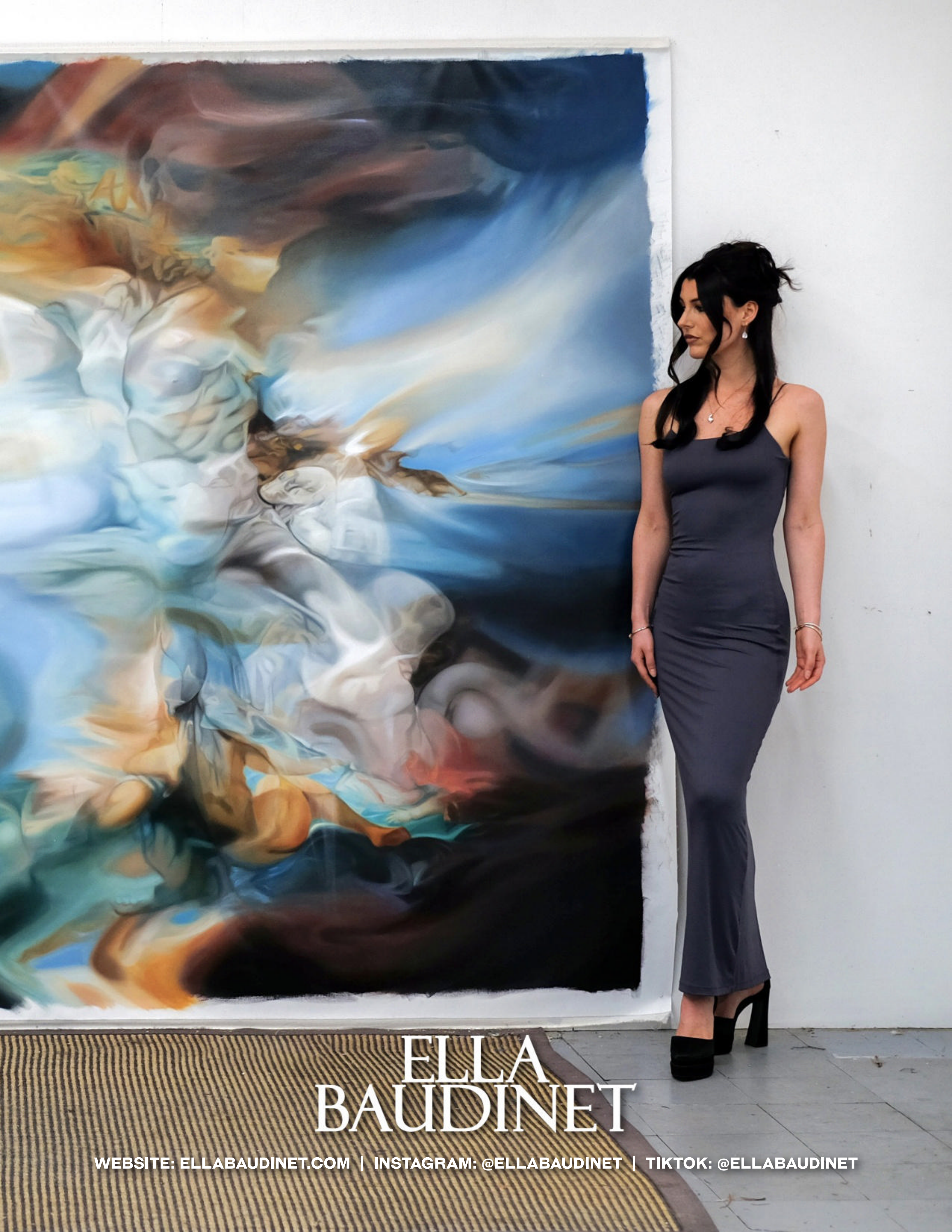

ELLA BAUDINET

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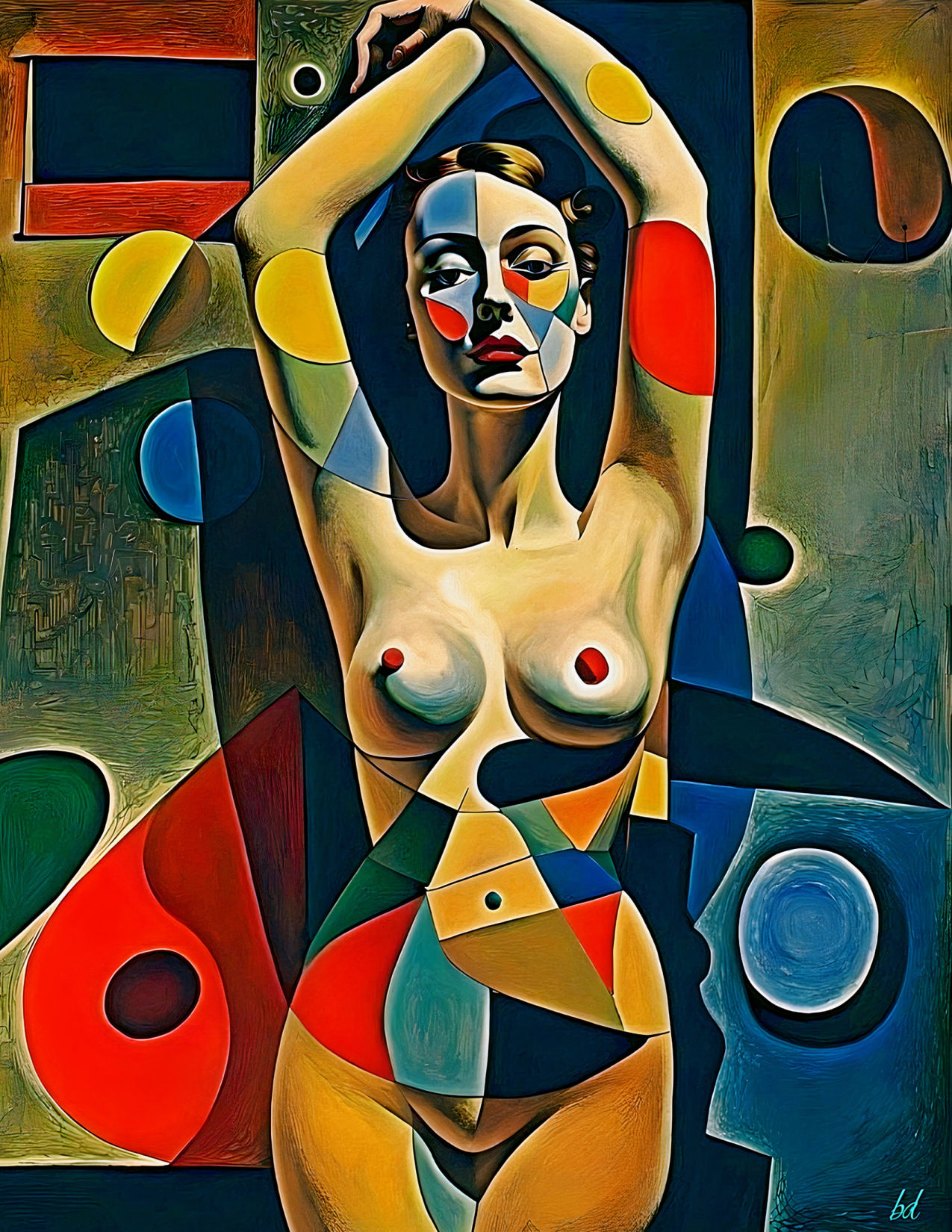
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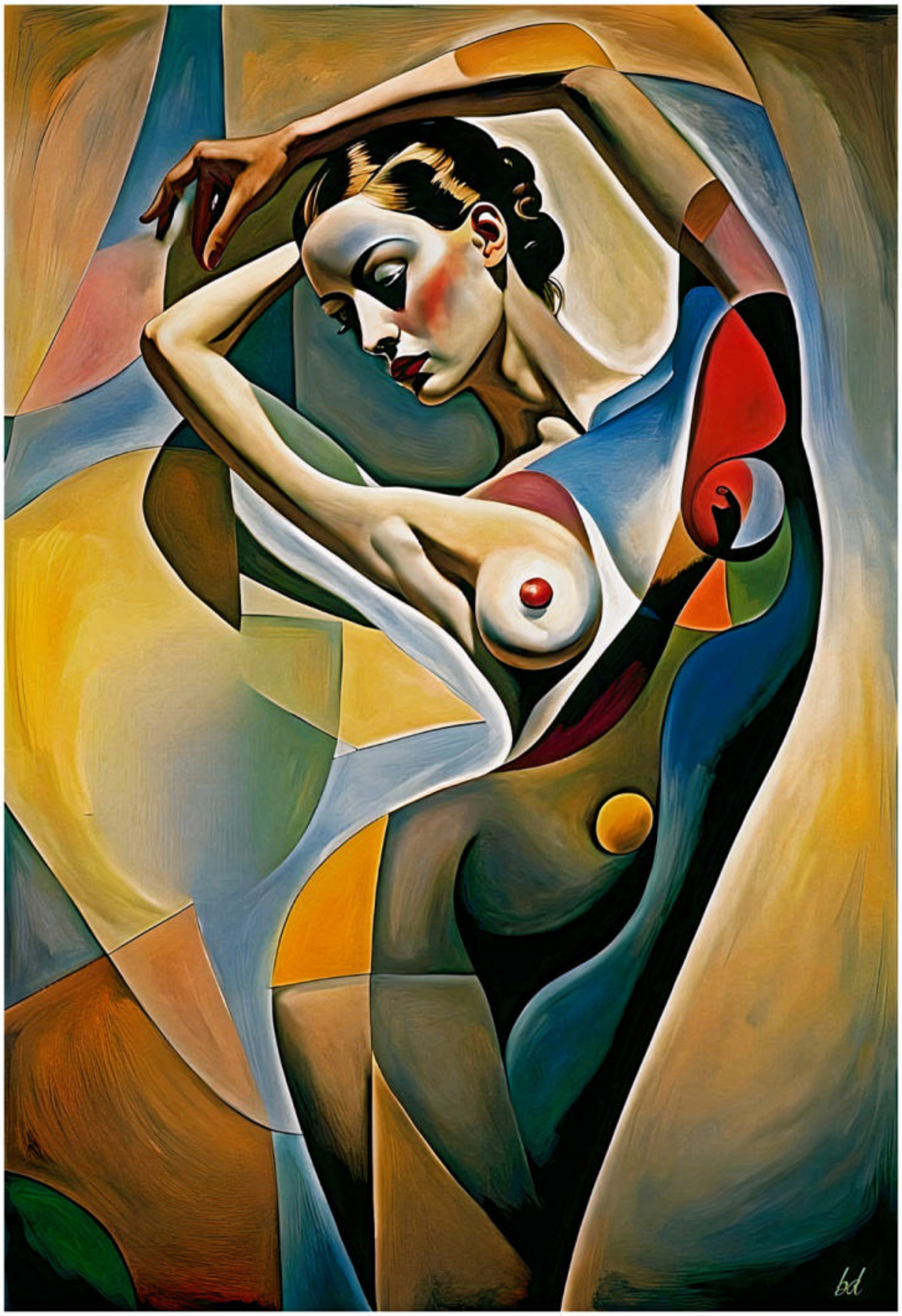

Left Page: Awakening,
Digital Painting-archival
print, 70x90cm, 2023
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Right: Dance, Digital
Painting-archival print,
52x76cm, 2023
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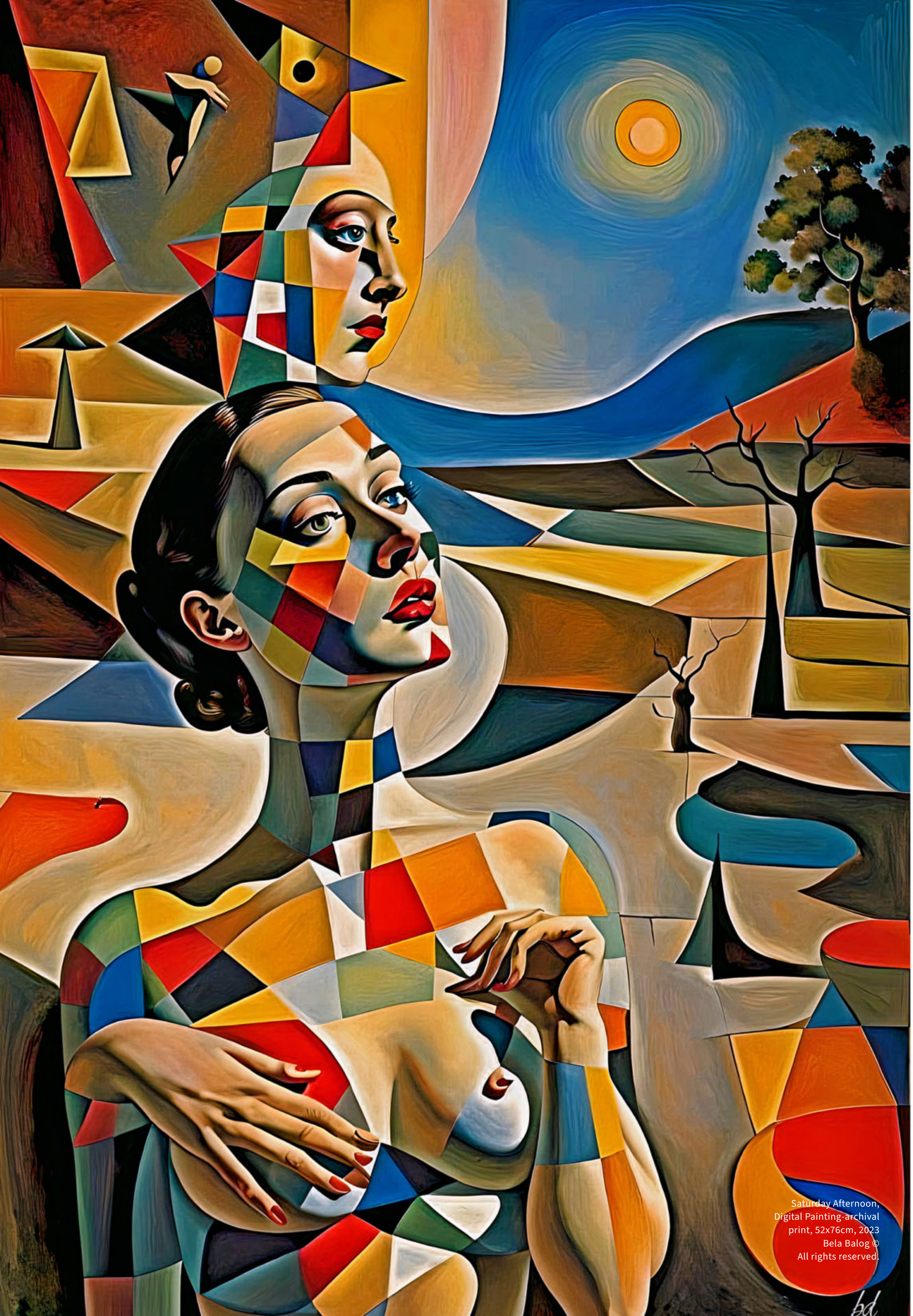
BELA BALOG

MAGICAL FIGURATIVE LANGUAGE

> “BELA BALOG'S FIGURATIVE-ORGANIC FORMS AND MOTIFS, HIS CONSCIOUS APPROACH TO COMPOSITION, AND HIS RICH USE OF COLOR AND TEXTURE ALL LEAD TO A UNIQUE VISUAL EXPERIENCE AND PRESENT AN EXTRAORDINARY VISUAL WORLD"



Saturday Afternoon,
Digital Painting-archival
print, 52x76cm, 2023
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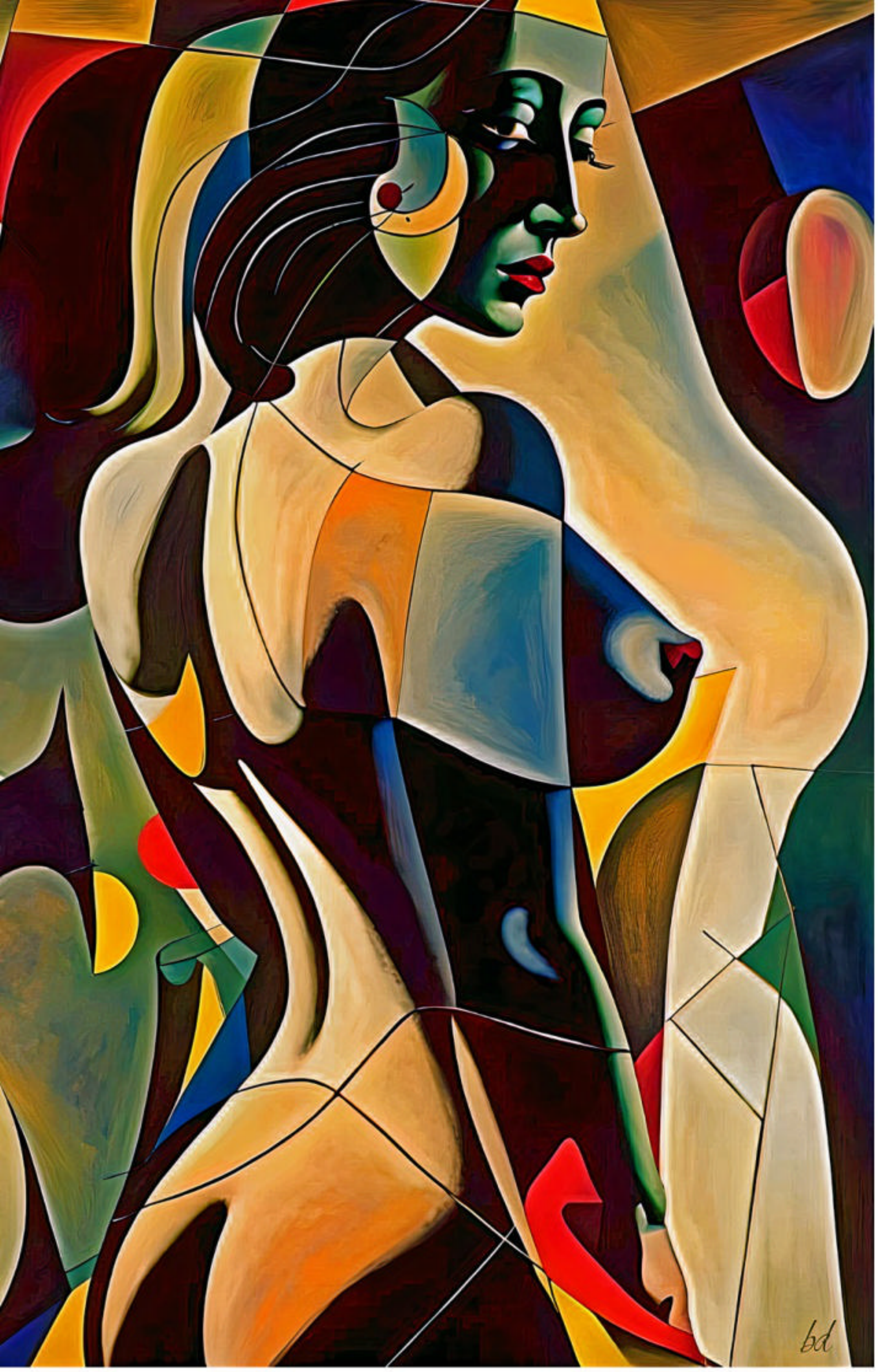

MAGICAL FIGURATIVE LANGUAGE

Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. His artworks have been exhibited in galleries and art magazines in many countries, including the USA, UK, Switzerland, Hong Kong, Singapore, Italy, Belgium, Greece, Germany, Austria, Spain, Netherlands, Bulgaria, and Hungary.

Bela Balog's new figurative art series goes back to the end of the 19th and the beginning of the 20th century. He creates unique artworks with a fascinating fusion of Art Nouveau and Bauhaus.

Top: Feast of Youth, Digital Painting-archival print, 62x85cm, 2023
Bela Balog © All rights reserved.

Top Right:
Bela Balog's Portrait ©
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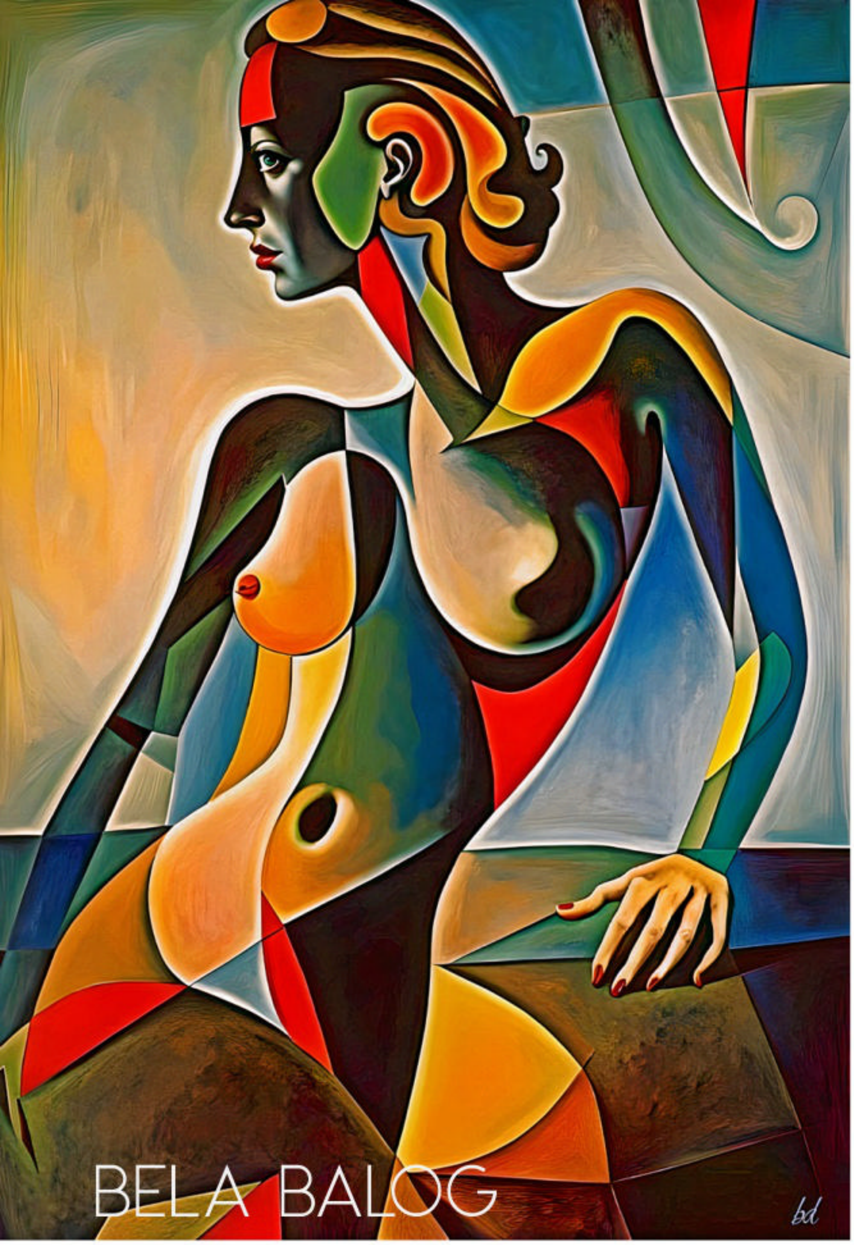
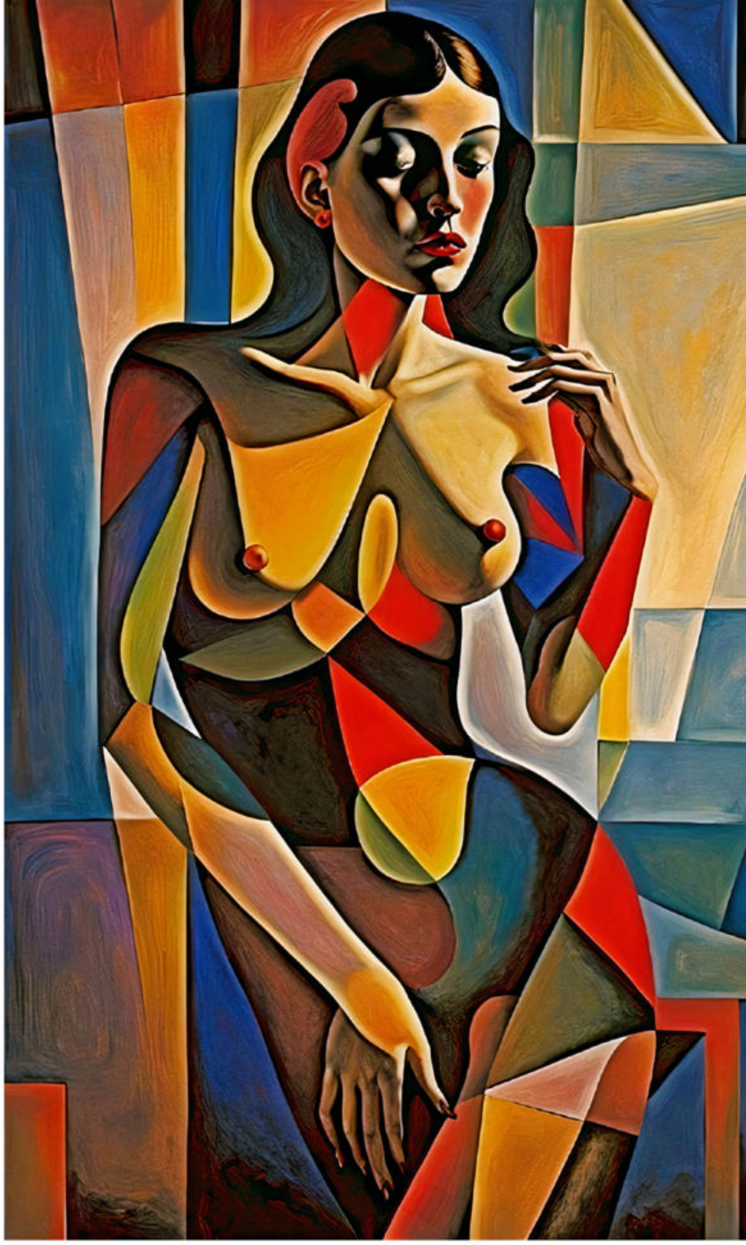
Art Nouveau, a movement that flourished in the late 19th and early 20th centuries, celebrated sophisticated elegance. Sinuous lines and motifs inspired by nature characterized architecture, visual art, and design. Embracing modernity but rejecting the coldness of industrialism, Art Nouveau aimed to create a harmony between man-made and natural.

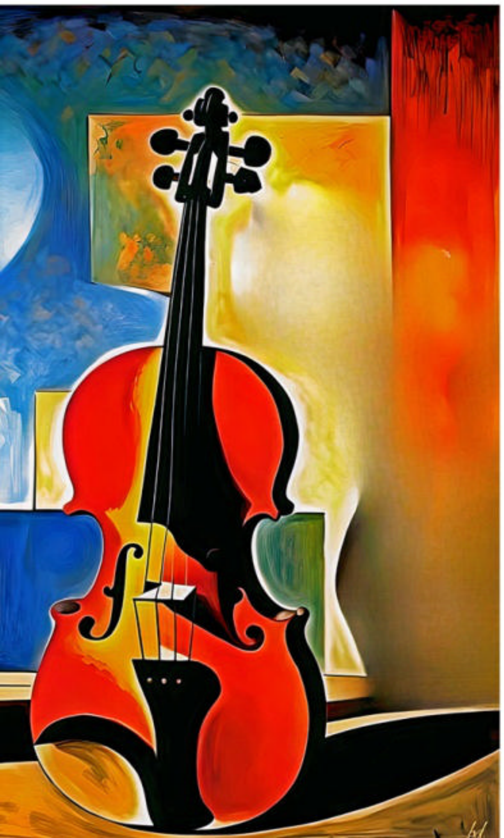
Its timeless appeal lies in its fusion of beauty and functionality, leaving an indelible mark on the decorative arts and architectural aesthetics worldwide.

The Bauhaus, a pioneering movement at the beginning of the 20th century, combined art, craft, and technology in design education. It sought to bridge aesthetics and functionality.

The Bauhaus combined the fine arts and the applied arts. Its legacy continues to shape modern design principles, as its emphasis on the unity of form and function laid the foundations for a functional, elegant, and minimalist aesthetic.







MAGICAL FIGURATIVE LANGUAGE

Characteristics of this series by Bela Balog include the use of organic and natural forms, floral motifs, geometric patterns, dynamic lines, and the combination of functionality and decorative qualities. Nature-inspired motifs are often combined with strong color contrasts and harmonious compositions. He works with mosaic-like geometric patterns that give his artworks a rich texture and depth. Bela Balog's figurative-organic forms and motifs, his conscious approach to composition, and his rich use of color and texture all lead to a unique visual experience and present an extraordinary visual world. Through the harmony of imagination, form, and color, he opens up new paths for the viewer. Bela Balog's artworks bring joy and inspiration to people and are a worthy reminder of an era when art and nature formed a single, harmonious language.

Top Left: A Sweet Memory of Youth, Digital Painting-archival print, 52x76cm, 2023
Bela Balog © All rights reserved.

Top Right: Solitude. Digital Painting-archival print, 52x76cm, 2023
Bela Balog © All rights reserved.

Left: Violin, Digital Painting-archival print, 40x66cm, 2023
Bela Balog © All rights reserved.

Right Page: Messenger, Digital Painting-archival print, 52x76cm, 2023
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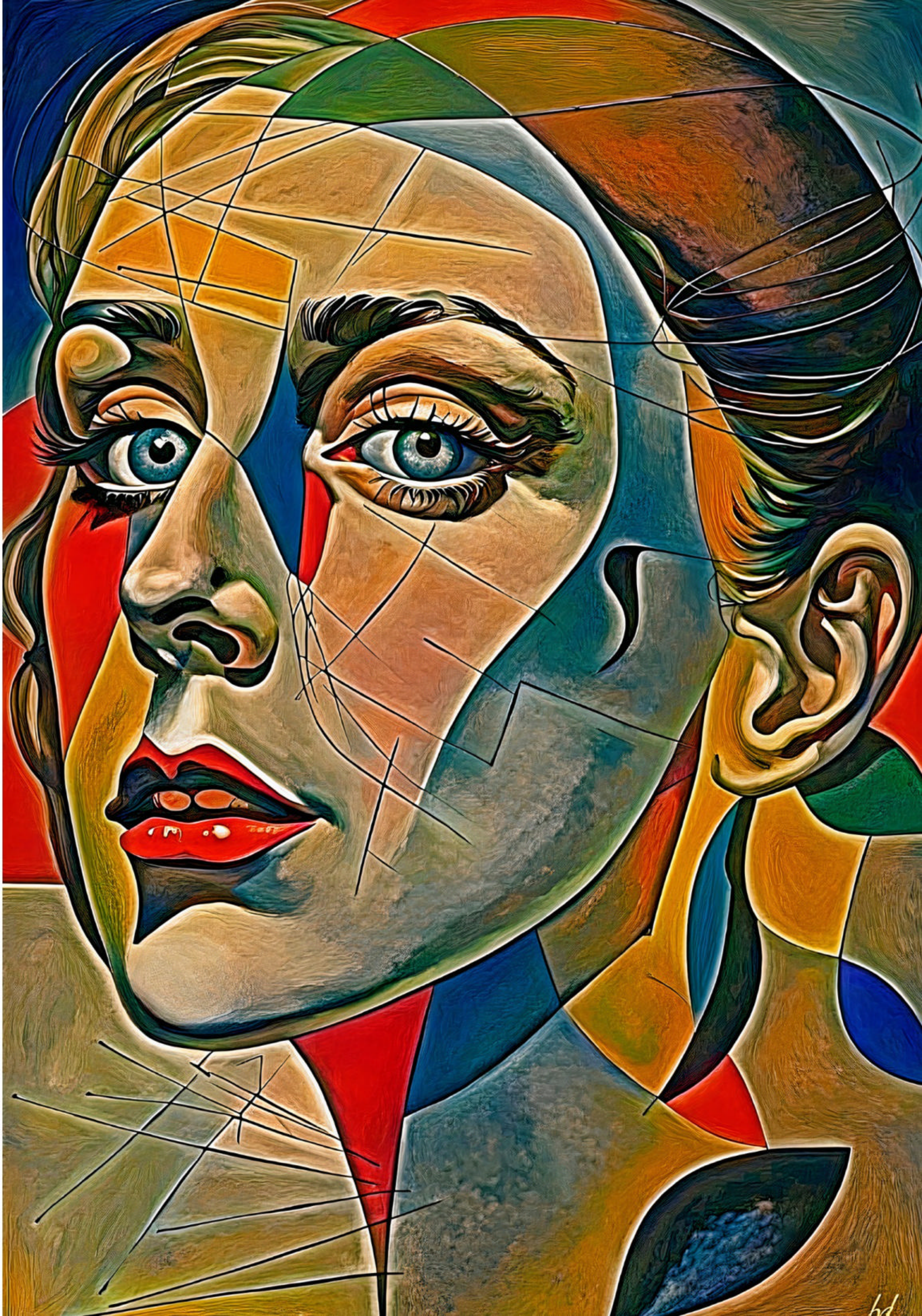
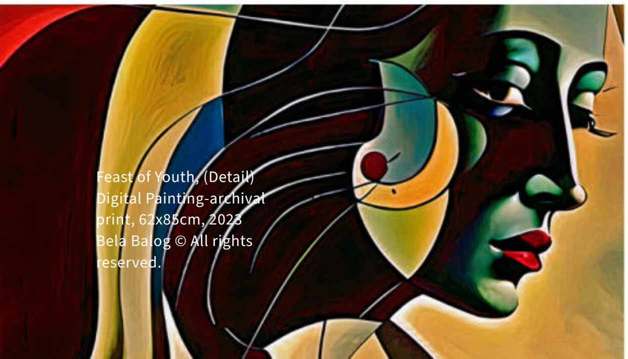


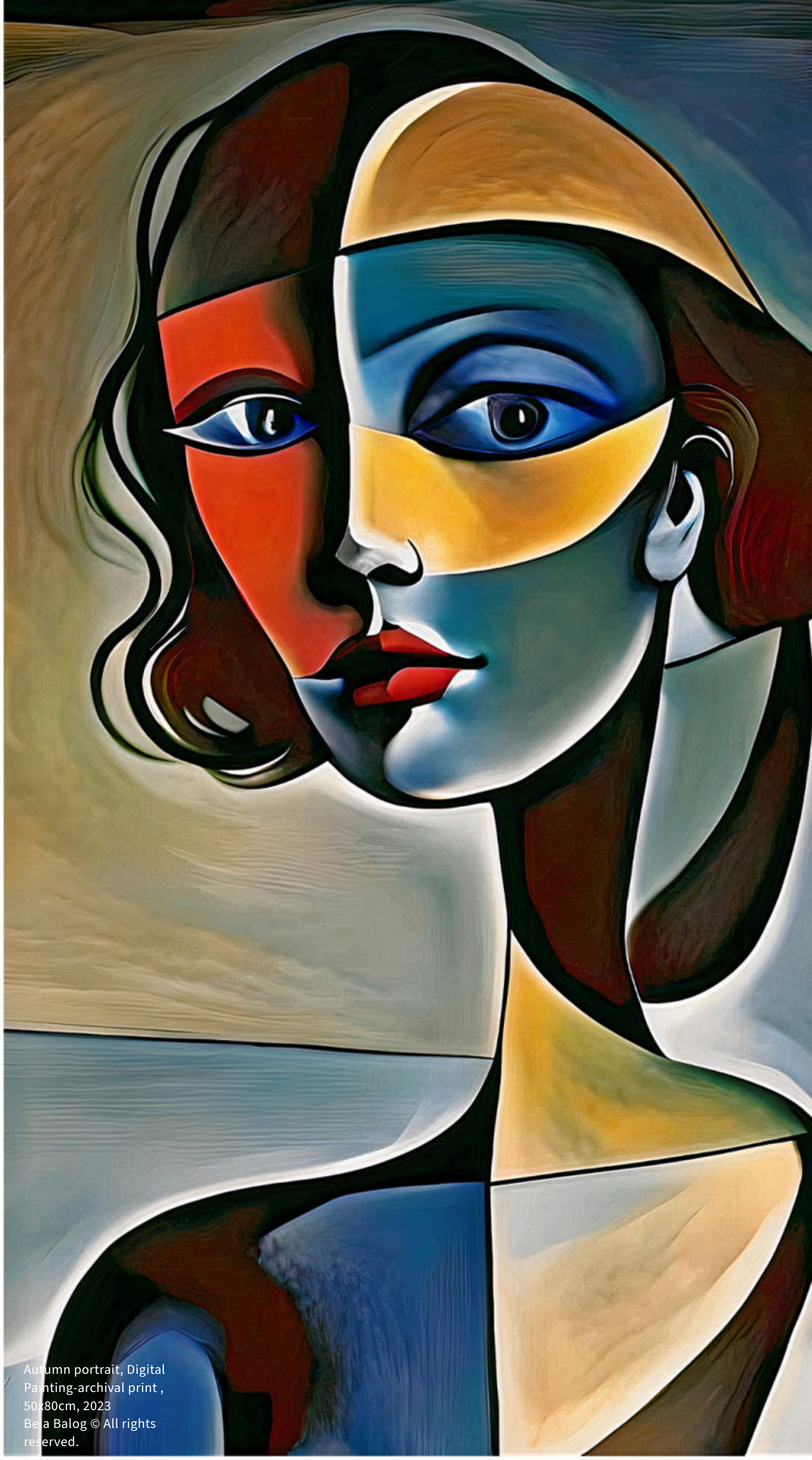
Bela Balog's Portrait © All rights reserved.

In the past years, Balog gained enormous success around the globe with countless solo and group exhibitions and was also awarded international significant awards, including the Gold List Award by the International Art Market Magazine in 2022, featured Top Contemporary Artists of Today, The Belgrade International Film Festival Award, Official Selection in 2023, The Accordi @ DISACCORDI Award at the International Short Film Festival, Napoli, Italy in 2023, The Roma Short Film Festival Award- Official Selection in 2023, The Madrid International Short Film Festival Award -Official Selection in 2023, among others.

Balong's upcoming solo exhibition will be presented at the Czong Institute for Contemporary Art, Gimpo (South Korea), on view from 15th May to 19th May 2024.

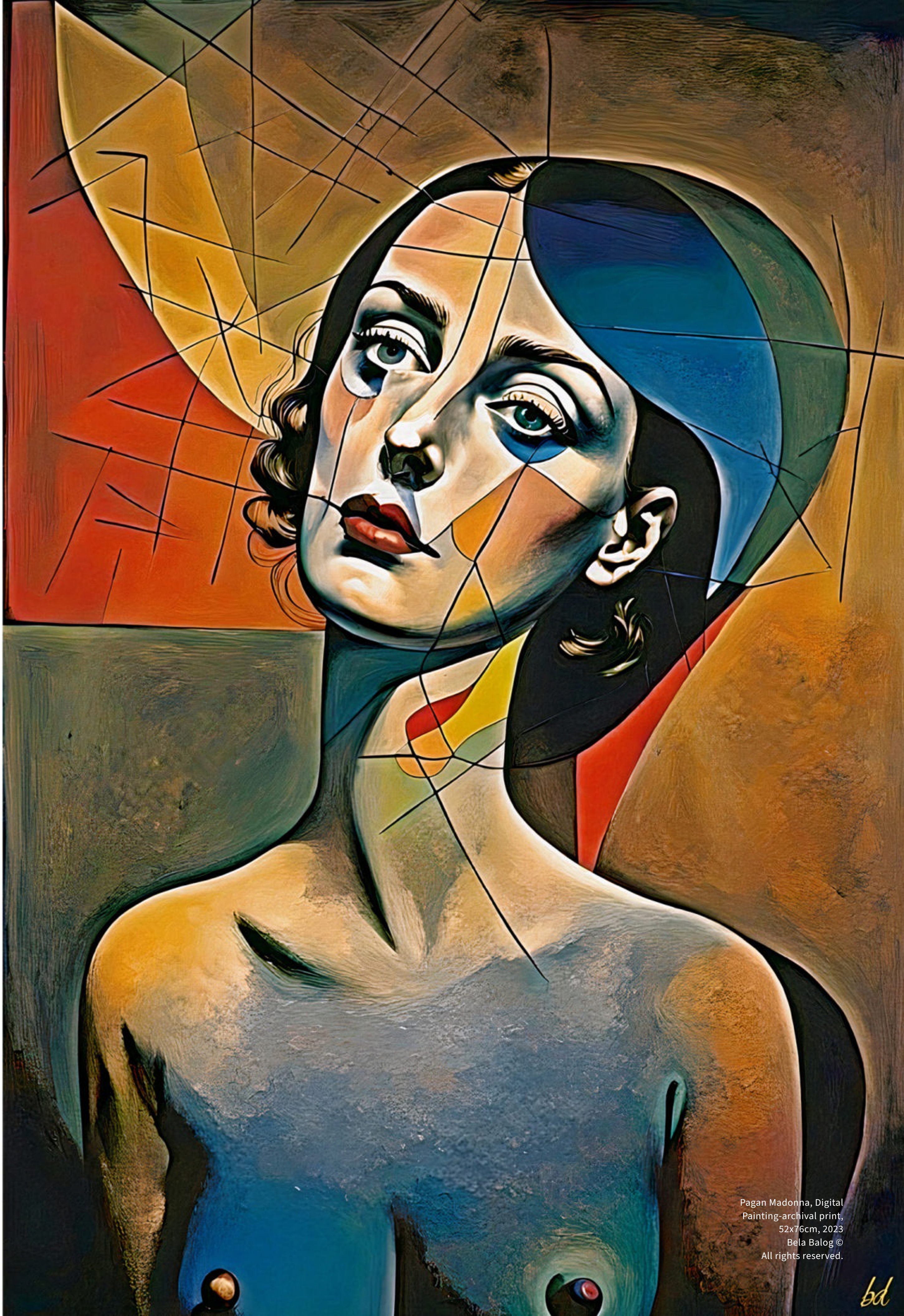


Feast of Youth, (Detail) Digital Painting-archival print, 62x85cm, 2023 Bela Balog © All rights reserved.



Autumn portrait, Digital Painting-archival print , 50x80cm, 2023 Bela Balog © All rights reserved.

> BALOG WORKS WITH MOSAIC-LIKE GEOMETRIC PATTERNS THAT GIVE HIS ARTWORKS A RICH TEXTURE AND DEPTH. NATURE-INSPIRED MOTIFS ARE OFTEN COMBINED WITH STRONG COLOR CONTRASTS AND HARMONIOUS COMPOSITIONS.



Pagan Madonna, Digital
Painting-archival print,
52x76cm, 2023
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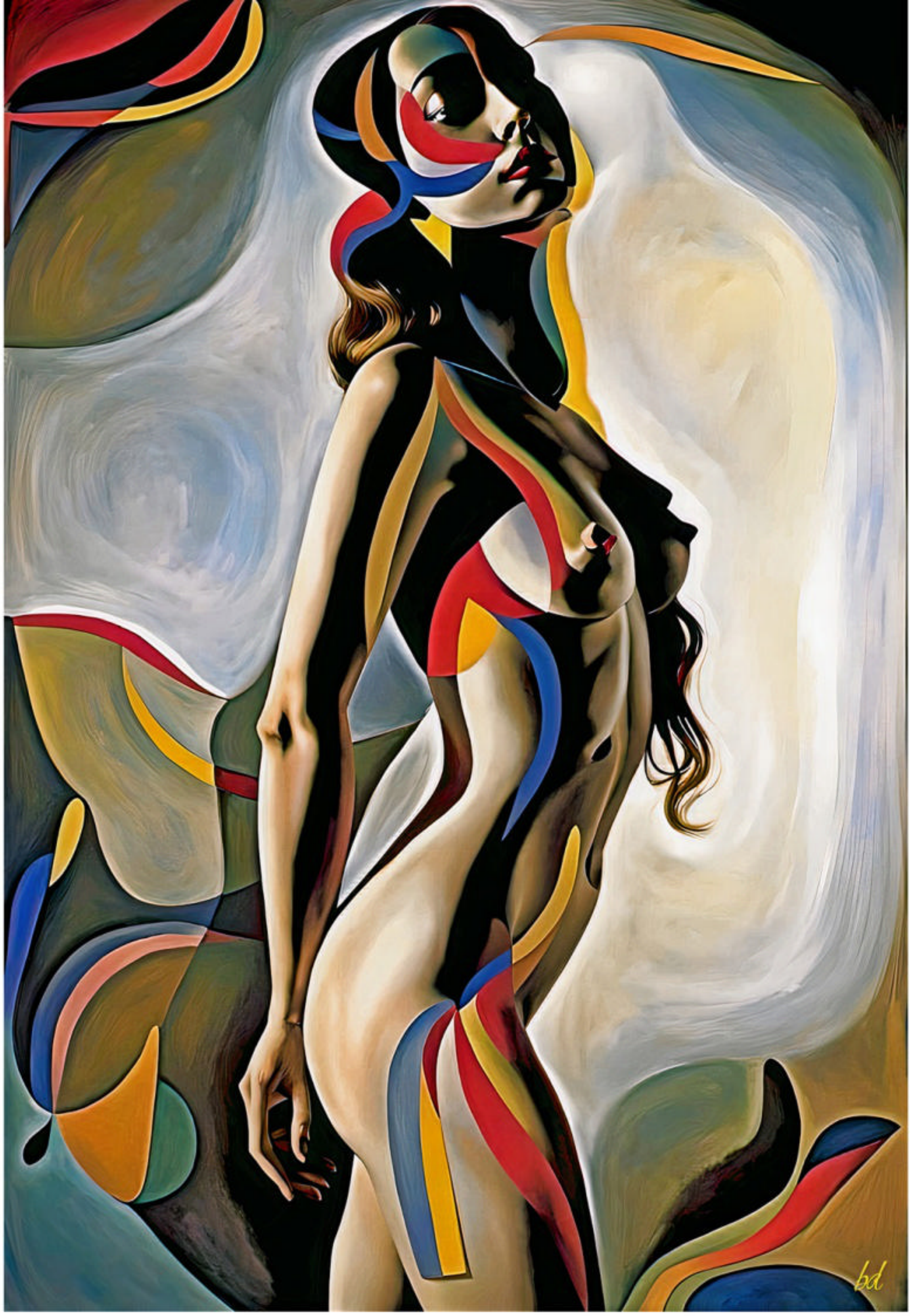

BELA BALOG

Bela Balog's work is represented by the David Art Gallery in Budapest, Hungary, and the Macabre Gallery in London, UK.

DAVIDGALLERY.HU/EN/ | MACABREGALLERY.COM

WEBSITE: BELABALOG.COM
INSTAGRAM: @BEMYCREATIVESTUDIO
FACEBOOK: /ARTIST.BELABALOG
FILMFREEWAY: /BELABALOG
ARTFACTS: /BELA-BALOG/889326
EMAIL: ARTIST@BELABALOG.COM
BELABALOG70@GMAIL.COM

Top: Secret, Digital Painting-archival print, 60x88cm, 2023
Bela Balog © All rights reserved.

Right Page: Shapes and Colors, Digital Painting-archival print, 100x100cm, 2023
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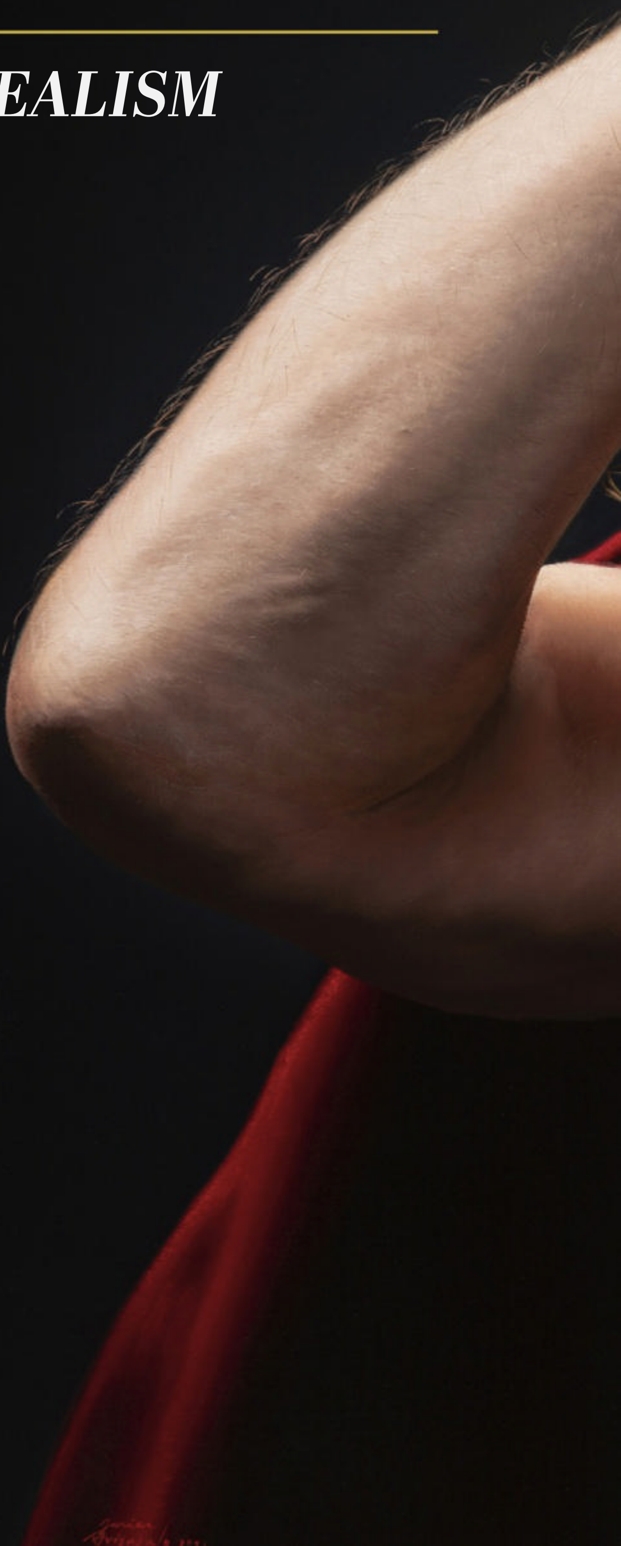
MAGICAL FIGURATIVE LANGUAGE

AN EXCLUSIVE INTERVIEW WITH

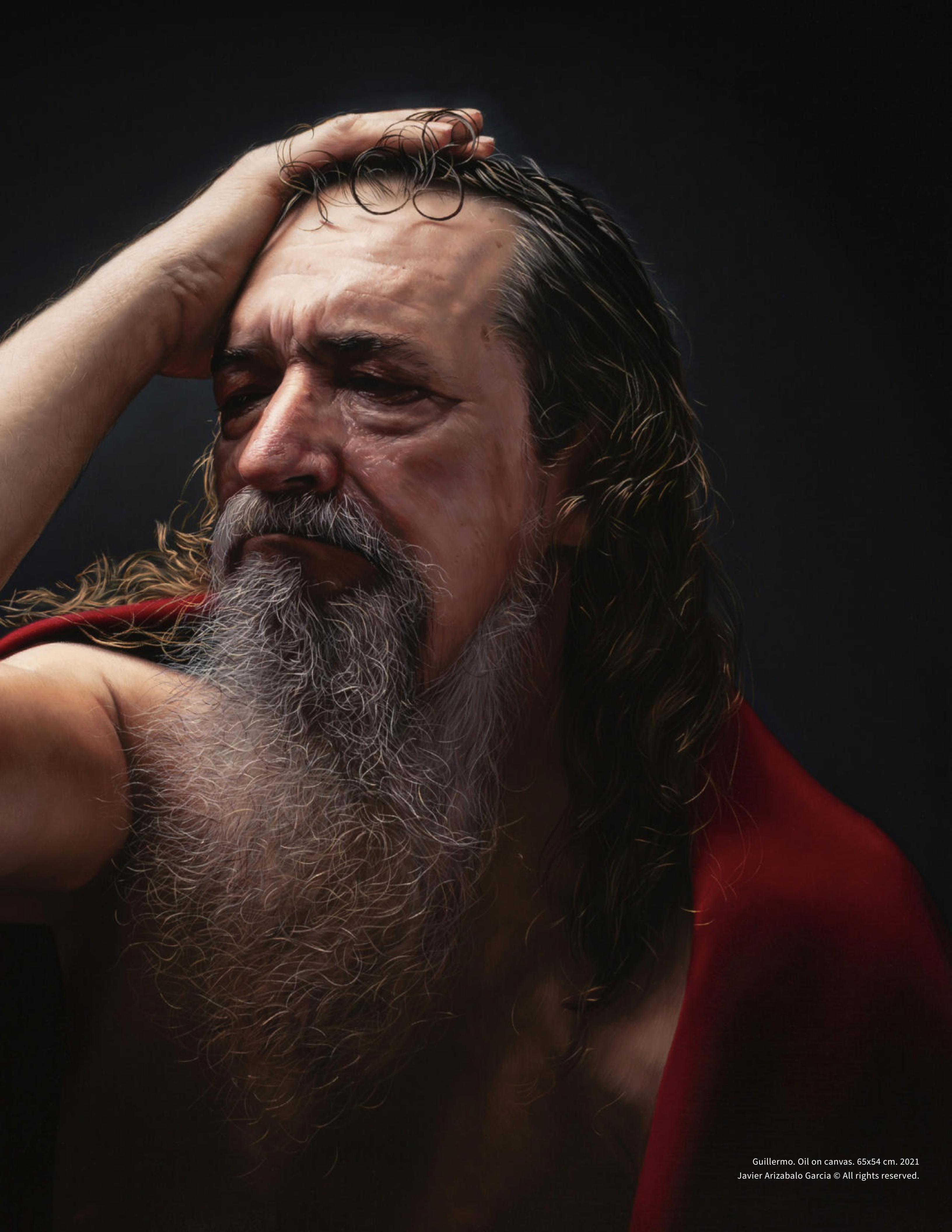
Javier Arizabalo

CONTEMPORARY REALISM



“I would like not to use the term Hyper-realistic but Realistic because my intention is not to go beyond what is real.
I understand where the term comes from and the reasons for it and its connection with photography, but I have seen so many bad paintings done using that term that I want to stay out of it.
My intention is not that it would look like a photograph, but I love expressing reality, the gesture of the brush, the ability, the treatment of light, and a certain classic way of understanding the image.”

-Javier Arizabalo



Guillermo. Oil on canvas. 65x54 cm. 2021

Javier Arizabalo Garcia © All rights reserved.

Javier Arizabalo Garcia at the studio
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AN EXCLUSIVE INTERVIEW WITH

Javier Arizabalo

By Ariel SU

Spanish artist Javier Arizabalo is passionate about realism.

He carries out his works with different techniques, but it is in oil where he finds the most expressiveness since it allows him to work in full detail, understanding the light and the structure of the human anatomy. His successful creative practice focuses on traditional figurative subjects such as people and still lives and emphasizes vital realism techniques. Thanks to a keen understanding of light and shadow, Garcia renders three-dimensional models using only oil pigment.

It's a pleasure to feature an exclusive interview with Arizabalo and to feature his outstanding Hyperrealistic work (Although he doesn't like the term and prefers to call his artistic style Contemporary Realism.)

Javier Arizabalo was born in Saint-Jean-de-Luz (France) in 1965 and is currently based in Spain. He studied with several different local artists in the Bidasoa region and at the Municipal Academy of Drawing in Irun before attending the University of Bilbao (1983-1988), where he earned a degree in graphic design. From 1989 to 2004, he worked as a graphic designer with minor incursions into photography and synthetic imagery, teaching at the Irun Municipal Academy of Painting and Drawing from 1997 to 2001. In 2006 he turned his attention exclusively to painting, working mainly in a meticulous realist style, studying the effects of light on the human body. He also explored the sensitivity and repose of his models, who allow themselves to be contemplated, creating a feeling of tranquillity in the viewer.

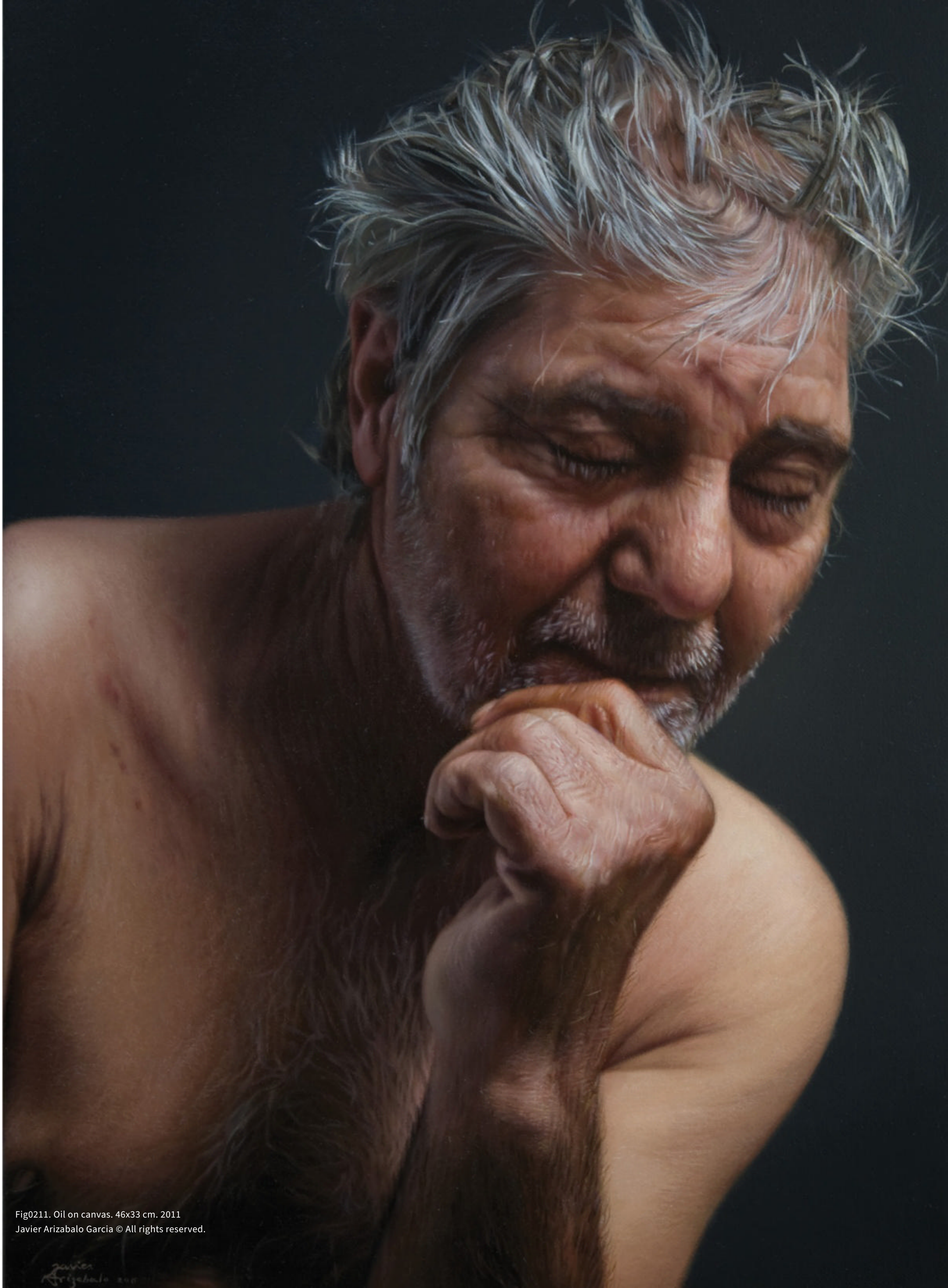


Fig0211. Oil on canvas. 46x33 cm. 2011
Javier Arizabalo Garcia © All rights reserved.

AN EXCLUSIVE INTERVIEW WITH

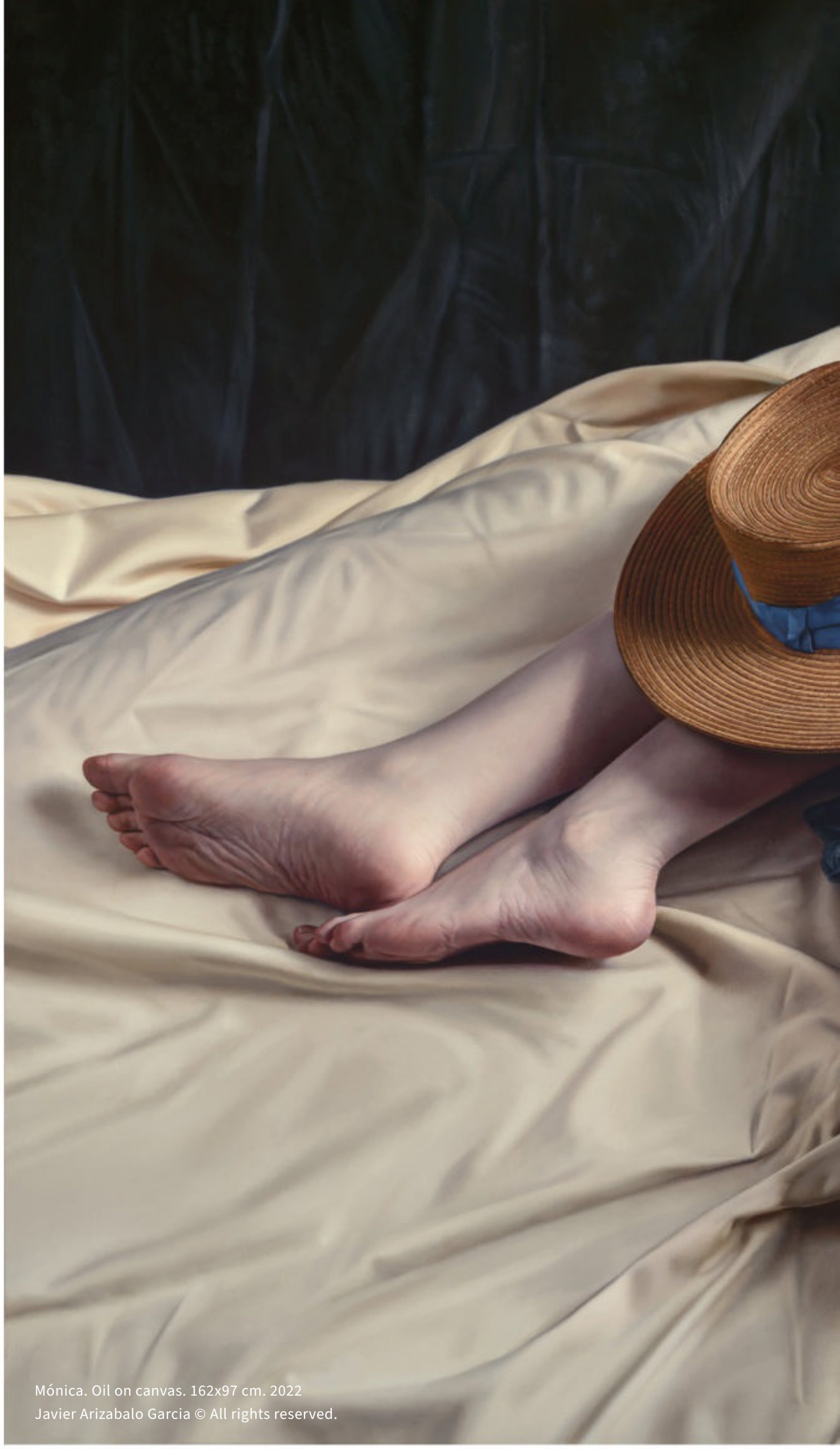
Javier Arizabalo

ART MARKET MAGAZINE: **Thank you, Javier. We were overwhelmed by your high hyperrealistic technique. Where did you gain this high-level expertise? Before focusing on art, you studied graphic design and photography. Looking back at your academic studies, do you think they gave you the base for this quality technique?**

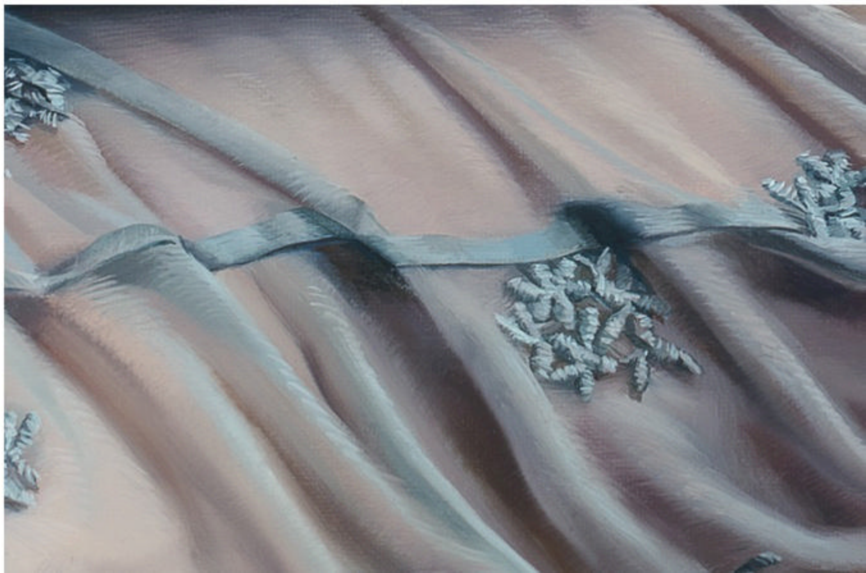
JAVIER ARIZABALO: Thank you for the compliments and for this interview. I gained my knowledge through many places and different people. It wasn't in particular regulated teaching. Instead, you accumulate some information from each step of your journey until, through years of experience, you create your own composition of knowledge and your own technique.
I studied graphic design with experts in visual design techniques at university, but not primarily in painting. So I'm very grateful to one of the teachers who made me concentrate on painting and experience various techniques.
I've experienced many different methods through Prueba and errors throughout the years until I developed my own artistic approach and style.

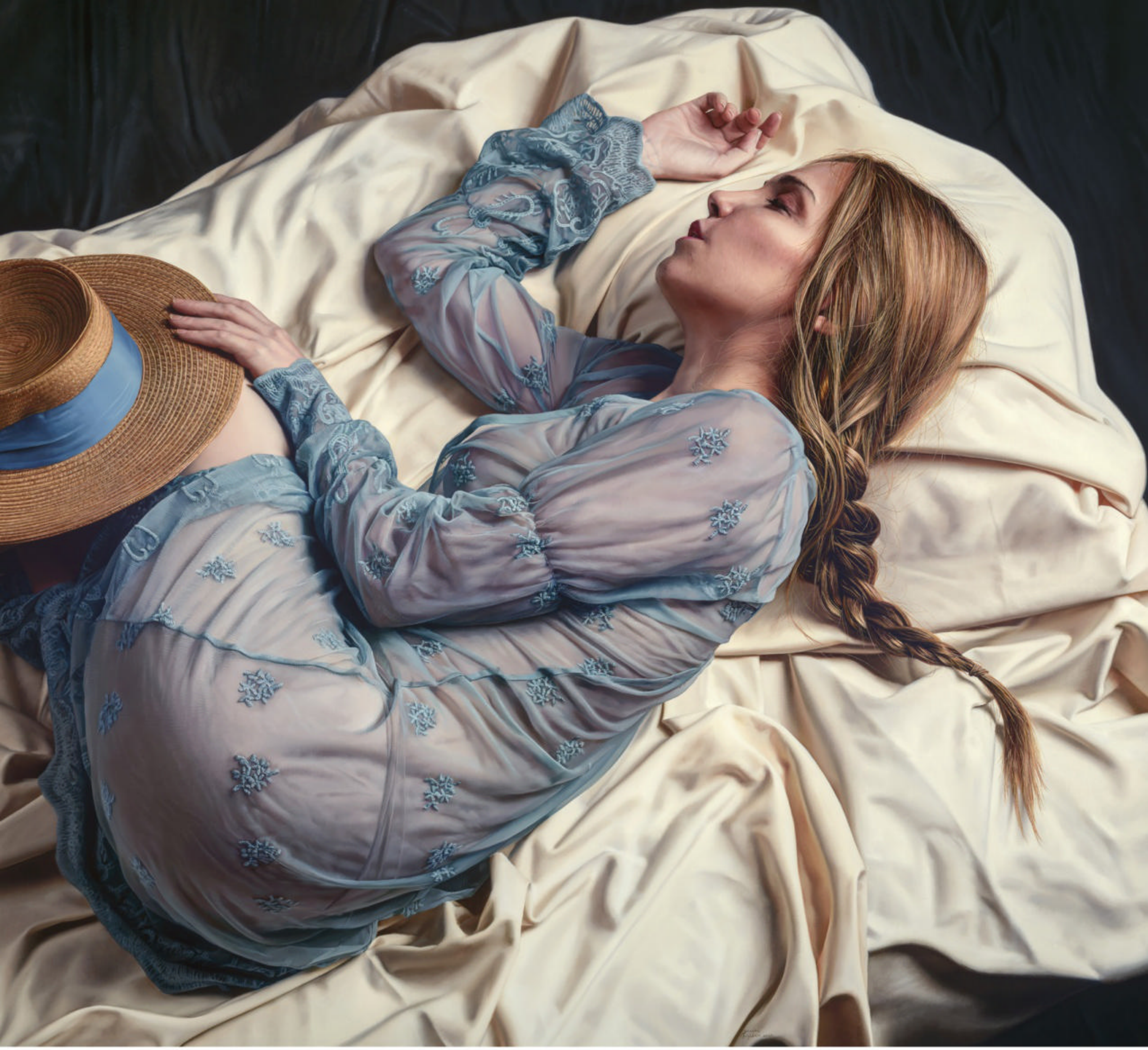
ART MARKET MAGAZINE: **Did you study the Renaissance Master's technique? Which artists have most influenced your artistic style?**

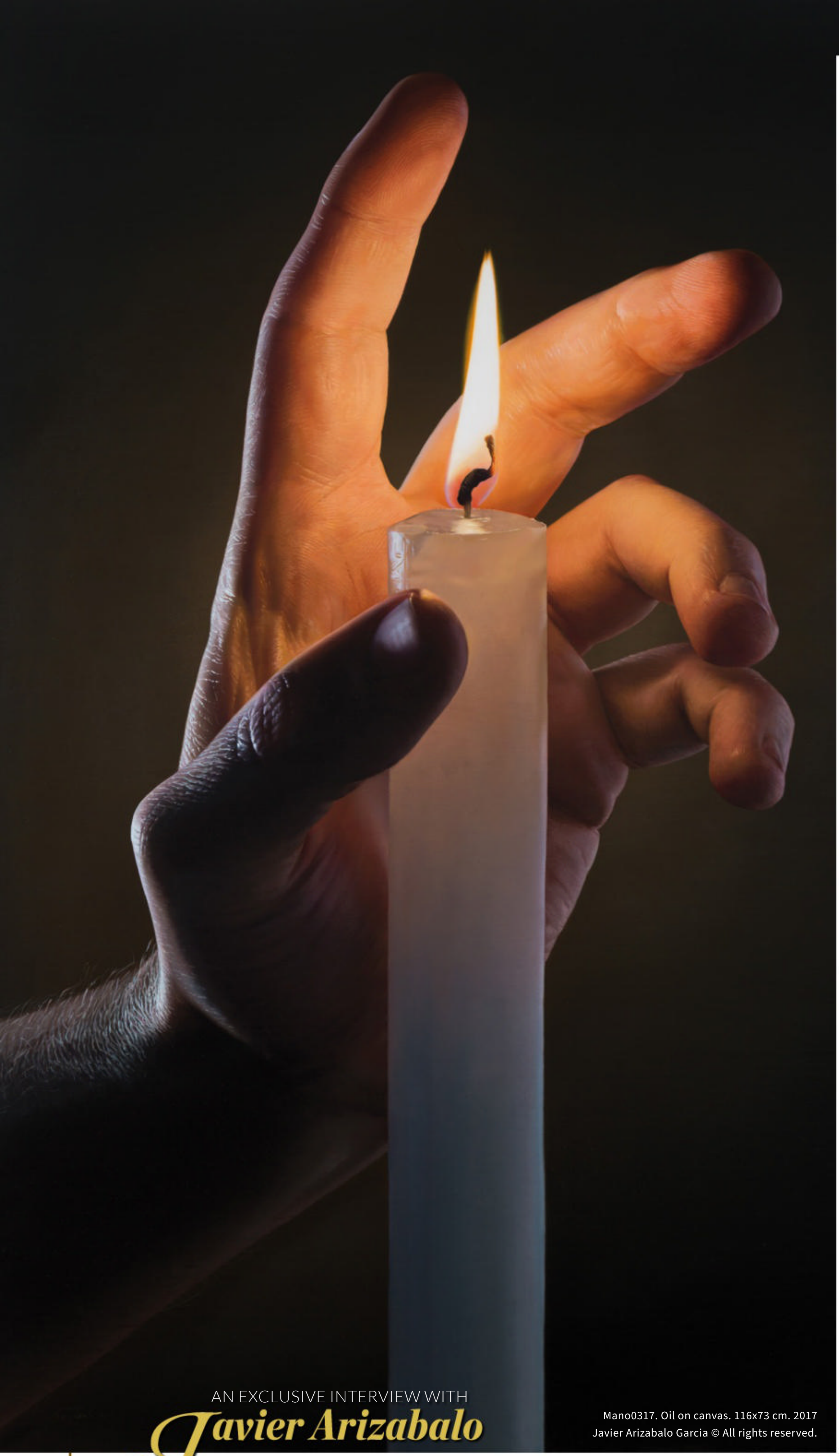
JAVIER ARIZABALO: I have not explicitly studied any particular technique or period. Perhaps when I started to learn with some post-impressionist painters, my favorite artists were impressionists. I love the work of Jhon Singer Sargent, Velazquez, something Sorolla, Antonio López. I was drawn to these artists from a youthful stage in which you mythologize people; now, I prefer more concrete works, which at a particular moment, touch and influence you more because of the emotion of the circumstances of the moment.



Mónica. Oil on canvas. 162x97 cm. 2022
Javier Arizabalo Garcia © All rights reserved.







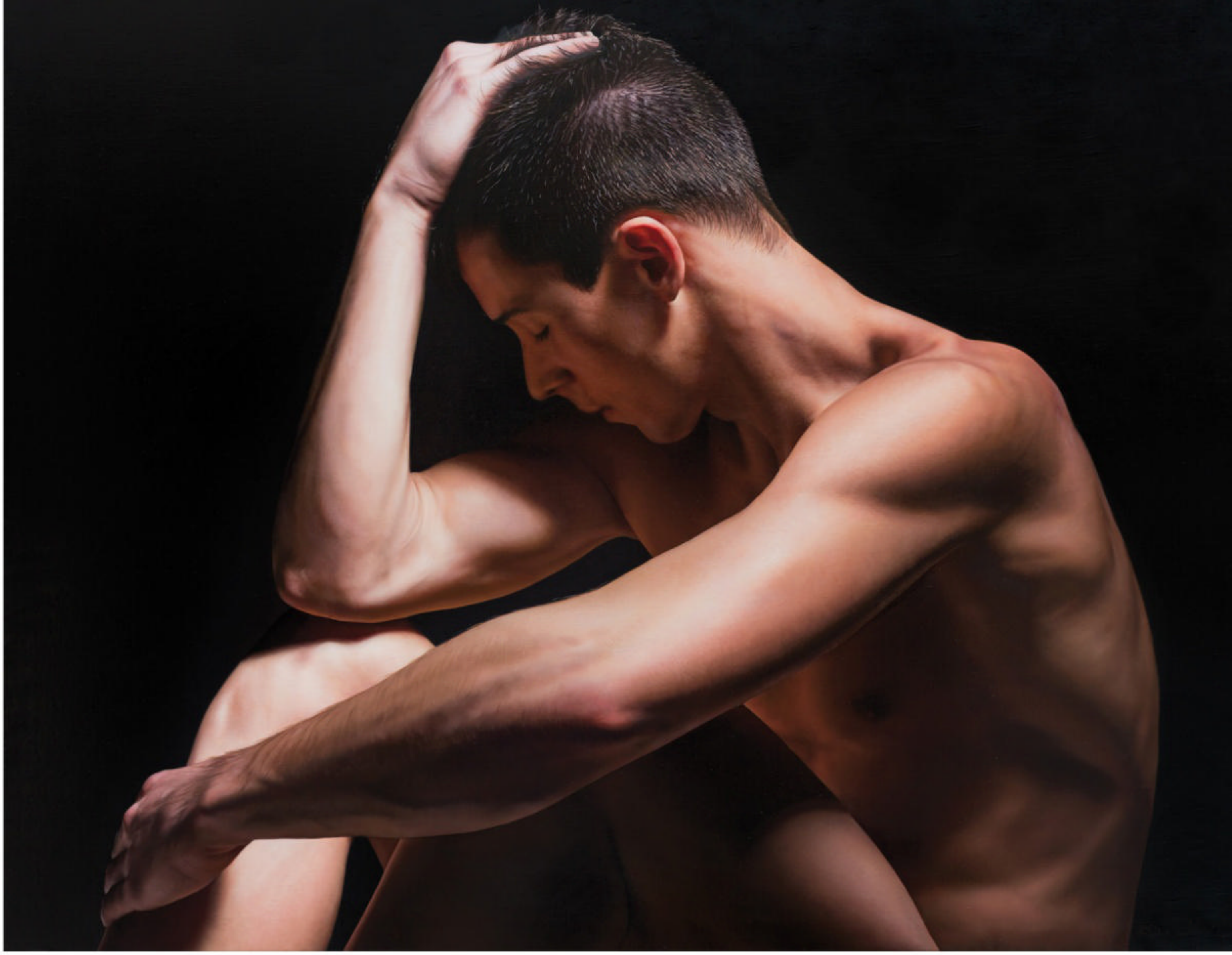
AN EXCLUSIVE INTERVIEW WITH

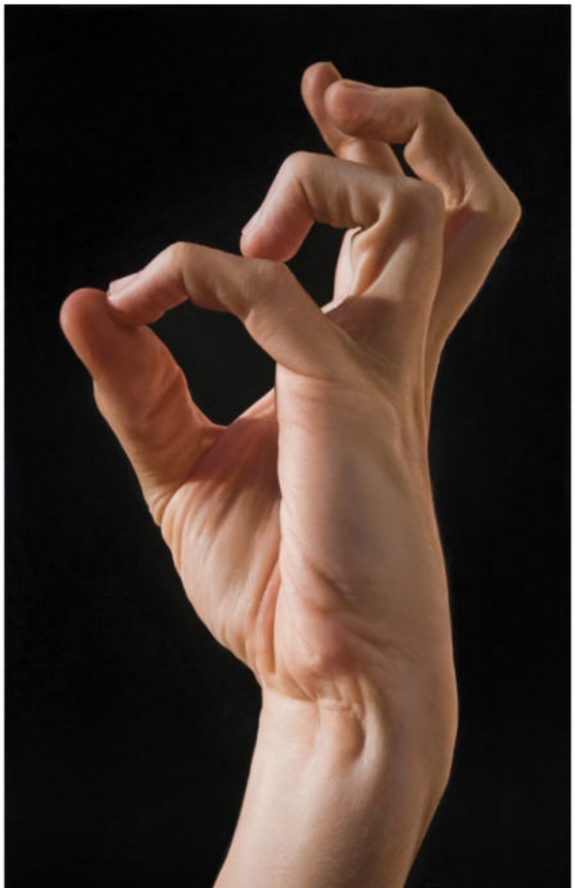
Javier Arizabalo

Mano0317. Oil on canvas. 116x73 cm. 2017
Javier Arizabalo Garcia © All rights reserved.

ART MARKET MAGAZINE: On your website, we can see the beginning of practicing by experiencing drawing, which, later on, in 2007, led you to become an expert in hyperrealism oil paintings. Many of these drawings are focused on hands. Given their complex anatomy, hands are often considered one of the most challenging subjects to draw. Still, you manage to capture the expressive language of hands and reach the level of precision until the painting looks like a photograph.
How long does it take to reach this level? Did you invest many years of study?

JAVIER ARIZABALO: Yes, to a certain extent, I felt more comfortable with drawing, since with few means you can do things, and since I was nine years old, I had a passion for drawing. On the other hand, it is the basis for painting and understanding volume, composition, and perspective. I already felt more comfortable with painting since there must be a little more technical knowledge, which I have been consolidating over time. In any case, I would not like to use the term hyper-realistic but realistic because I am not trying to go beyond what is real.





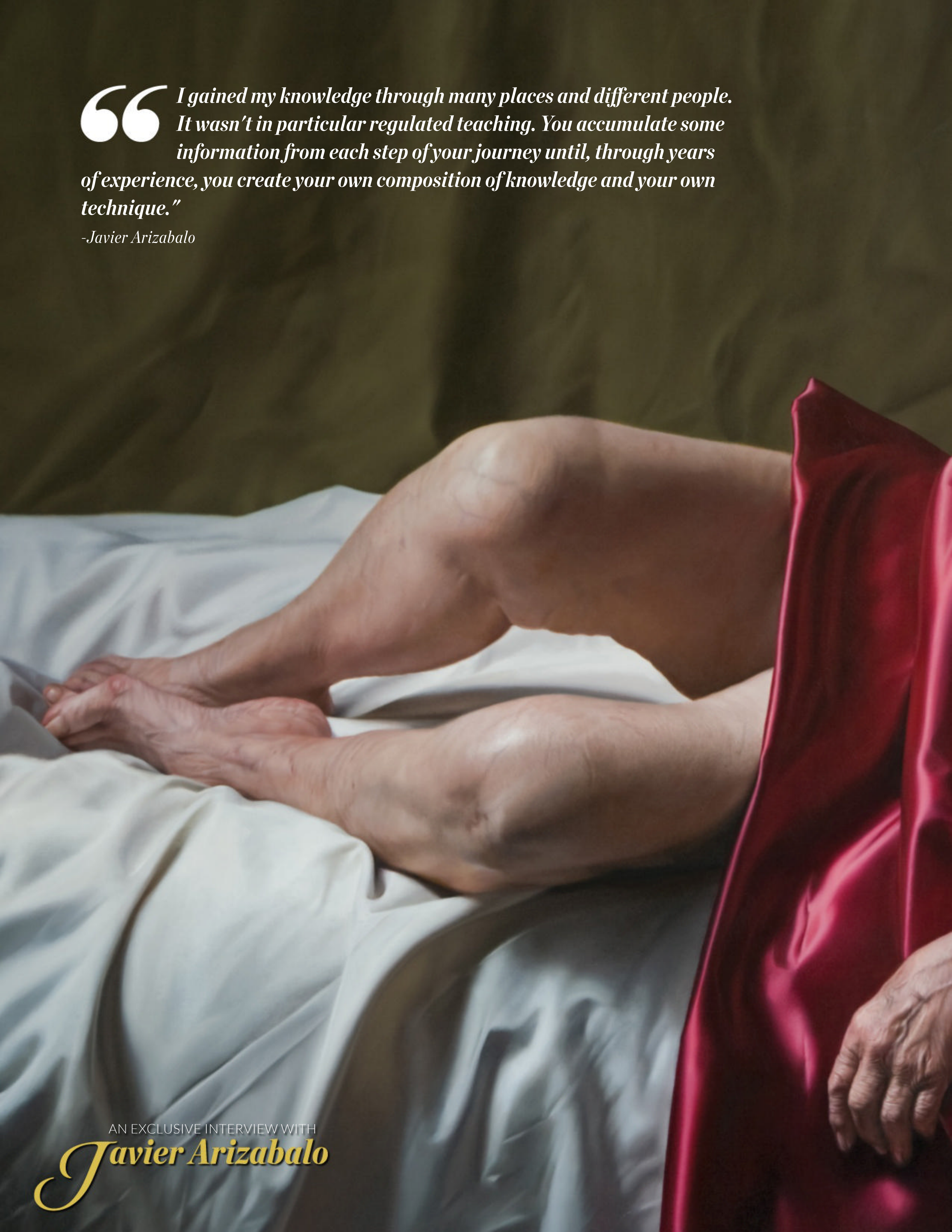
I understand where the term comes from and the reasons for it and its connection with photography, but I have seen so many bad paintings done using that term that I want to stay out of it. Over time I have seen that a higher level of precision and detail is demanded;
I have mostly gone where the collectors and buyers have led me.

I have done my experiments on this equation of investment vs. buyers. Paintings of many hours of work with enormous details but lesser demand, alternating them with others of high demand but always considering my knowledge of how to achieve quality coherence of volume, anatomy, and natural color. My intention is not that it would look like a photograph, but I love expressing reality, the gesture of the brush, the ability, the treatment of light, and a certain classic way of understanding the image.

Top: Fig0217. Oil on canvas. 147x115 cm. 2017
Javier Arizabalo Garcia © All rights reserved.

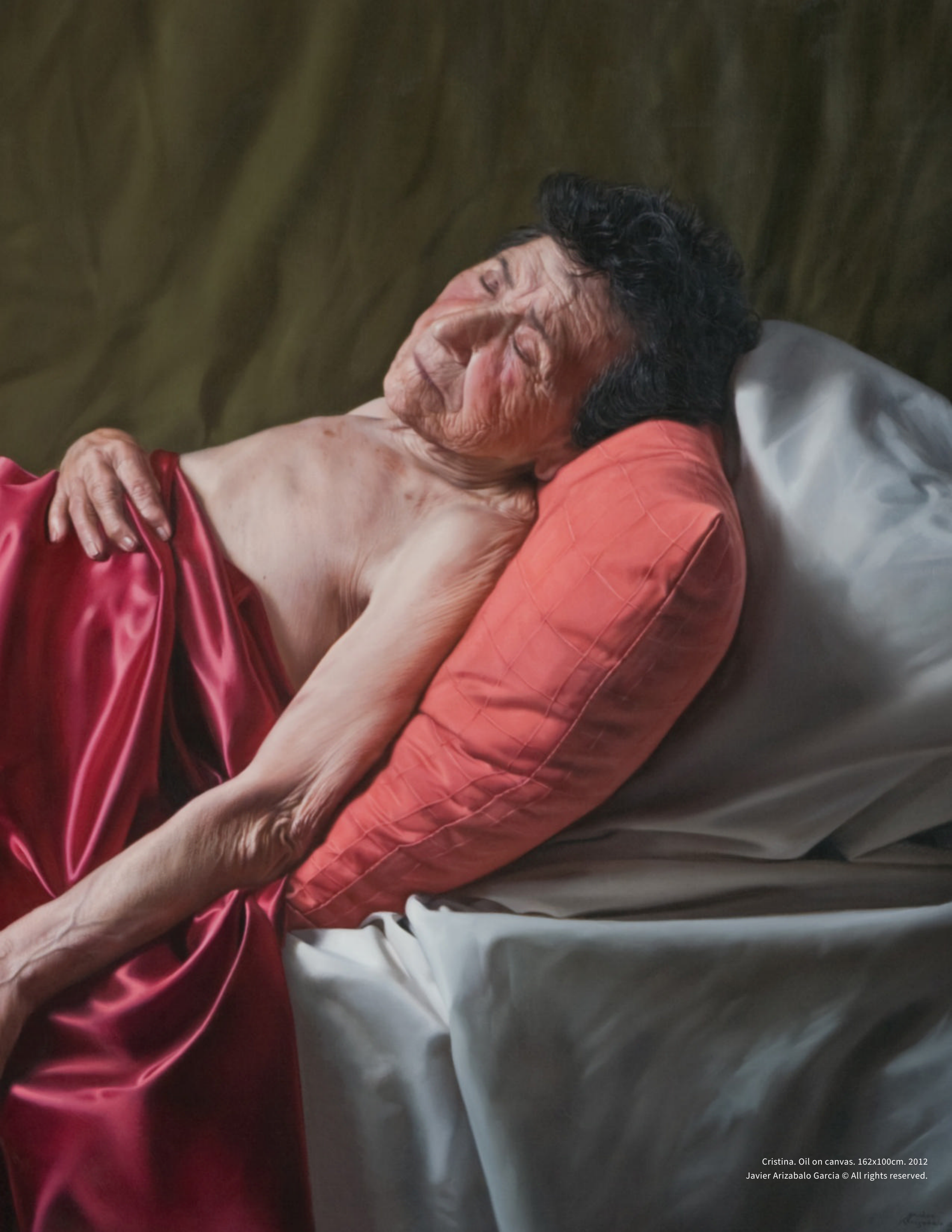
Left: Mano0110. Oil on canvas. 116x73 cm. 2010
Javier Arizabalo Garcia © All rights reserved.

> *I gained my knowledge through many places and different people. It wasn't in particular regulated teaching. You accumulate some information from each step of your journey until, through years of experience, you create your own composition of knowledge and your own technique."*
>
> *-Javier Arizabalo*



AN EXCLUSIVE INTERVIEW WITH

Javier Arizabalo



Cristina. Oil on canvas. 162x100cm. 2012

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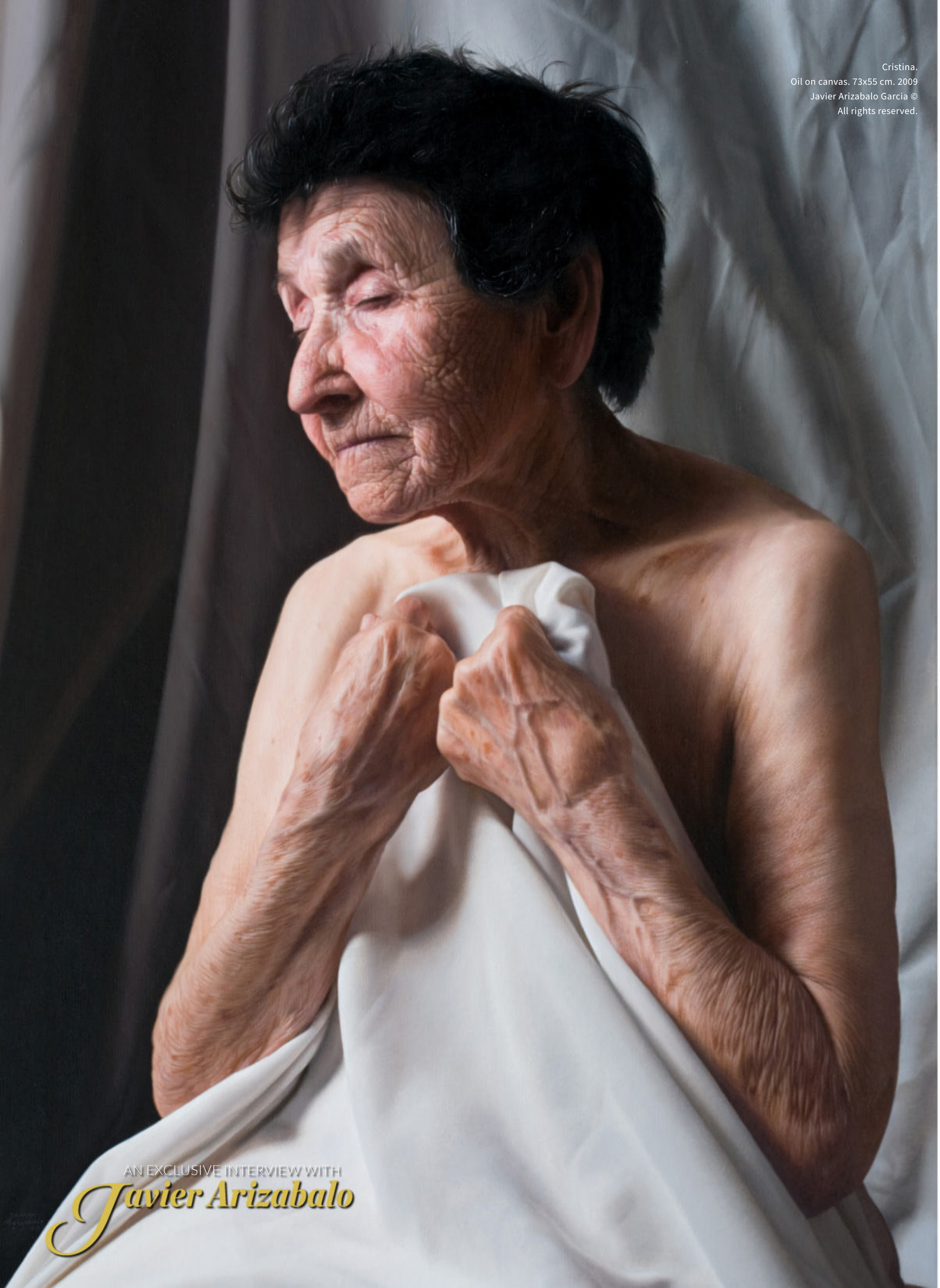

Cristina.
Oil on canvas. 73x55 cm. 2009
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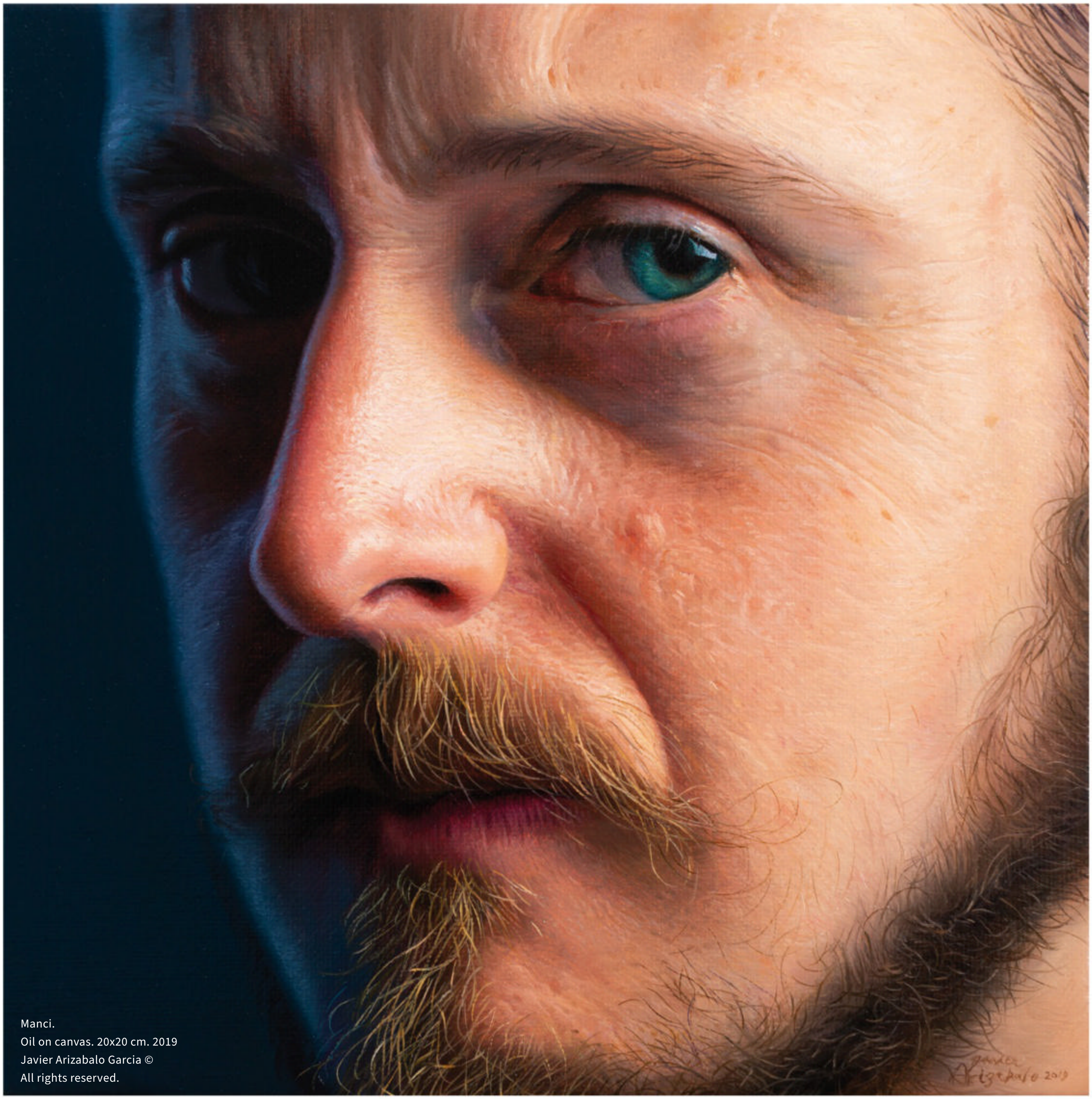
AN EXCLUSIVE INTERVIEW WITH

Javier Arizabalo



Manci.
Oil on canvas. 20x20 cm. 2019
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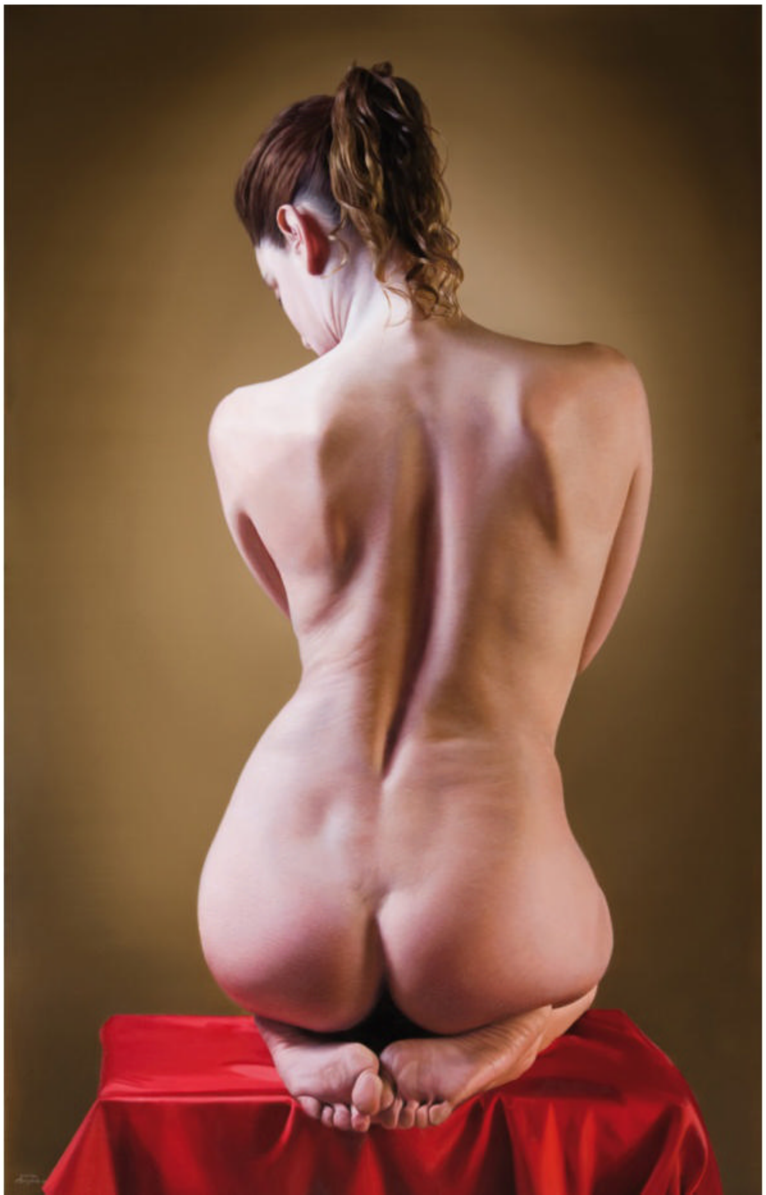
ART MARKET MAGAZINE: You usually use a dark background, sometimes black, in most of your paintings. What is the role of the dark background and light & shadow in your artworks?

JAVIER ARIZABALO: I reinforce the sensation of the volume of the motif by using light and shadow. The same as for dark backgrounds, which make the figure stand out, make it come out, although sometimes I also modulate the background somewhat so that it interacts with the figure.
I get tired of specific studio formulas over time, and I hope to tackle the subject with more natural light, although it is complicated.

ART MARKET MAGAZINE: How long does it take to create each artwork?

JAVIER ARIZABALO: It depends on several factors, my motivation, and whether it is a commission and to whom it is addressed. A comfortable job that does not generate a long process is about 60 hours; a more demanding job is 100 to 250 hours.

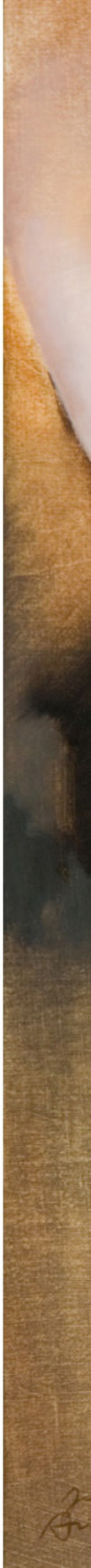


Right: Fig0109.
Oil on canvas. 116x73 cm. 2009
Javier Arizabalo Garcia © All rights reserved.

The most I have invested in hours is 750 in a painting, but it is difficult to find someone who wants to pay for this investment of hours, and on the other hand, it is hard to maintain the same level of attention throughout the process.

ART MARKET MAGAZINE: Can you explain the process of your work? Do you first create sketches based on a photograph? Do you use the technique of dividing the canvas into squares before starting the oil painting?

JAVIER ARIZABALO: Honestly, I see myself also as a photographer; in that sense, I do base my work on a photo, and then, as a general rule, with some exceptions, I trace the drawing on the canvas. I compose with photography, and I also forget and extract the traditional way of drawing on canvas; I am a victim of new ways of working.



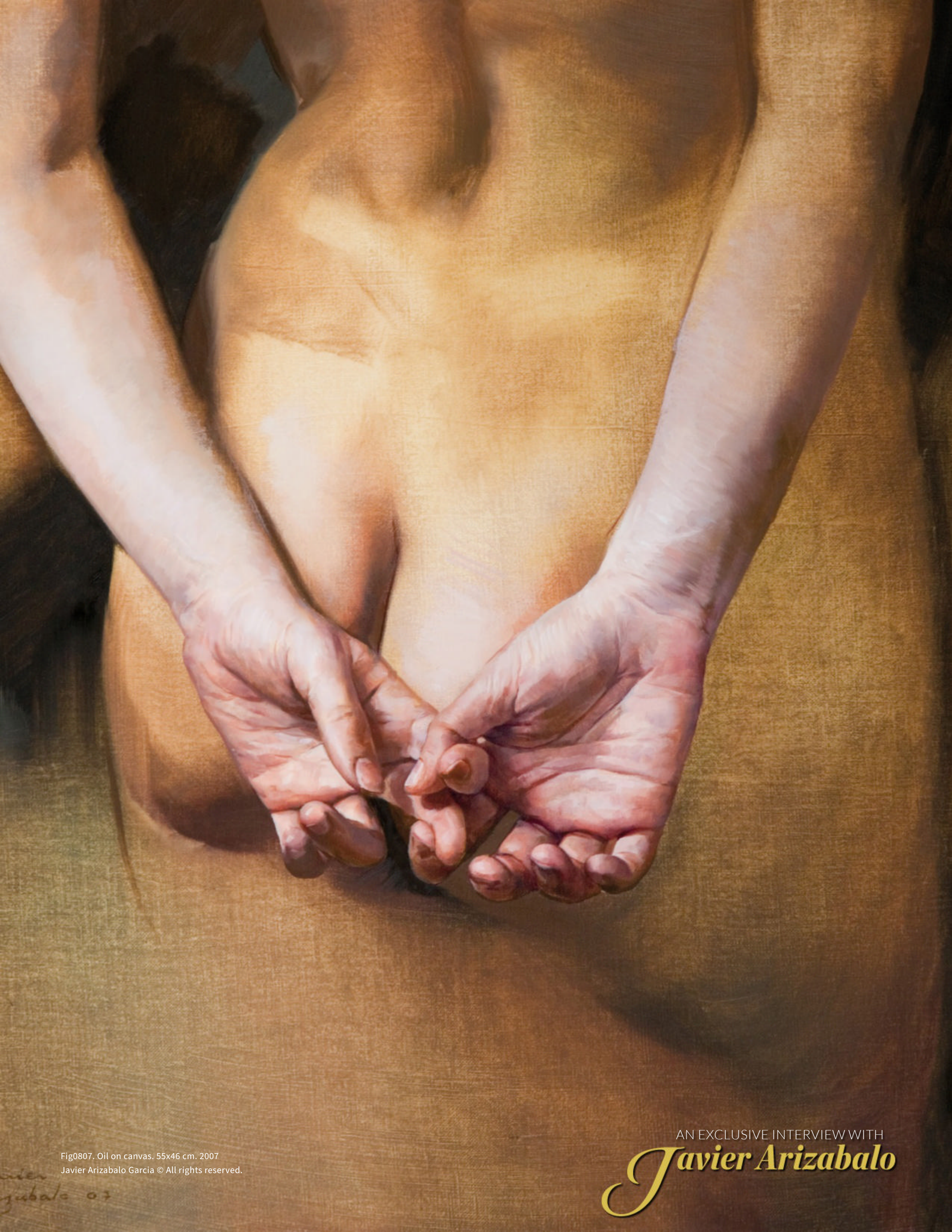


Fig0807. Oil on canvas. 55x46 cm. 2007
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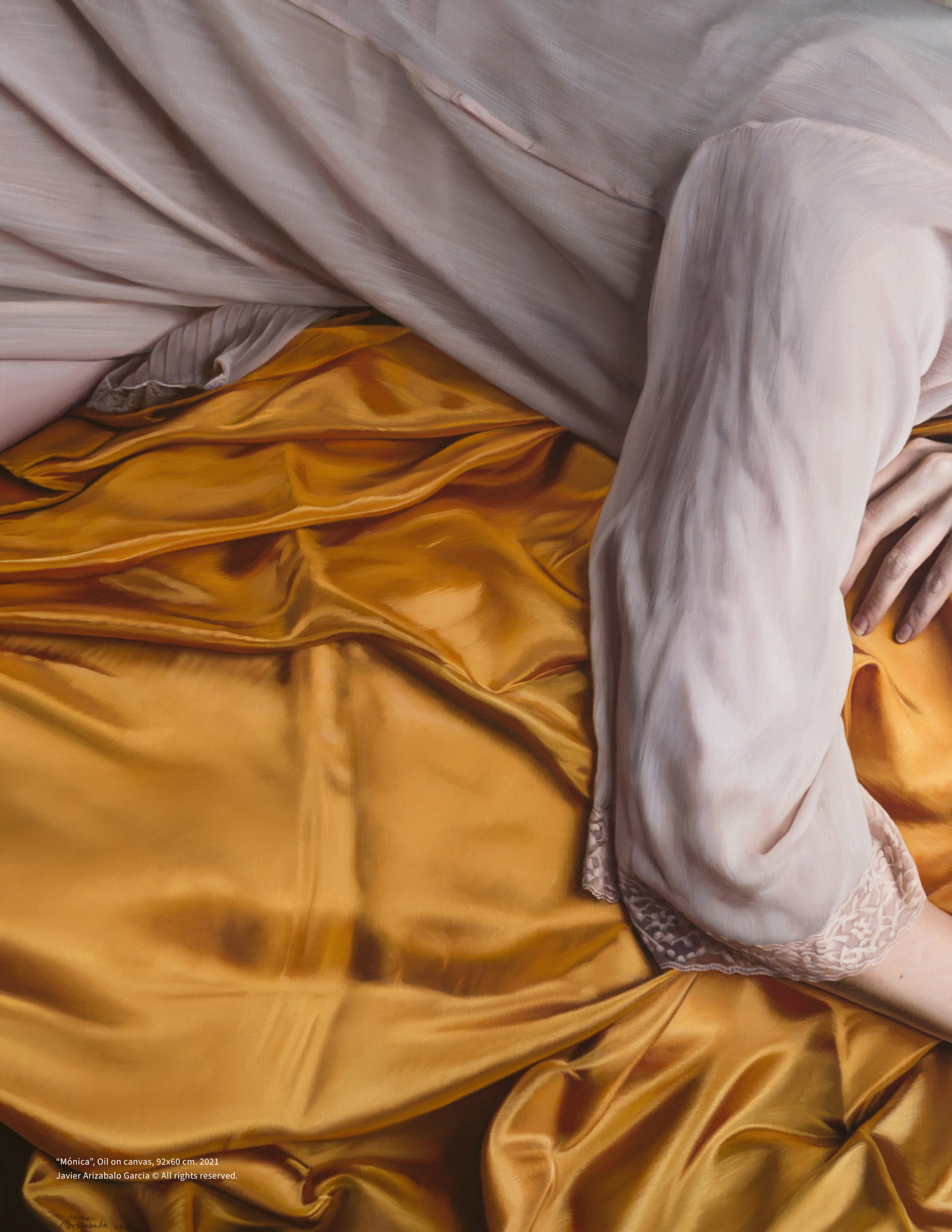
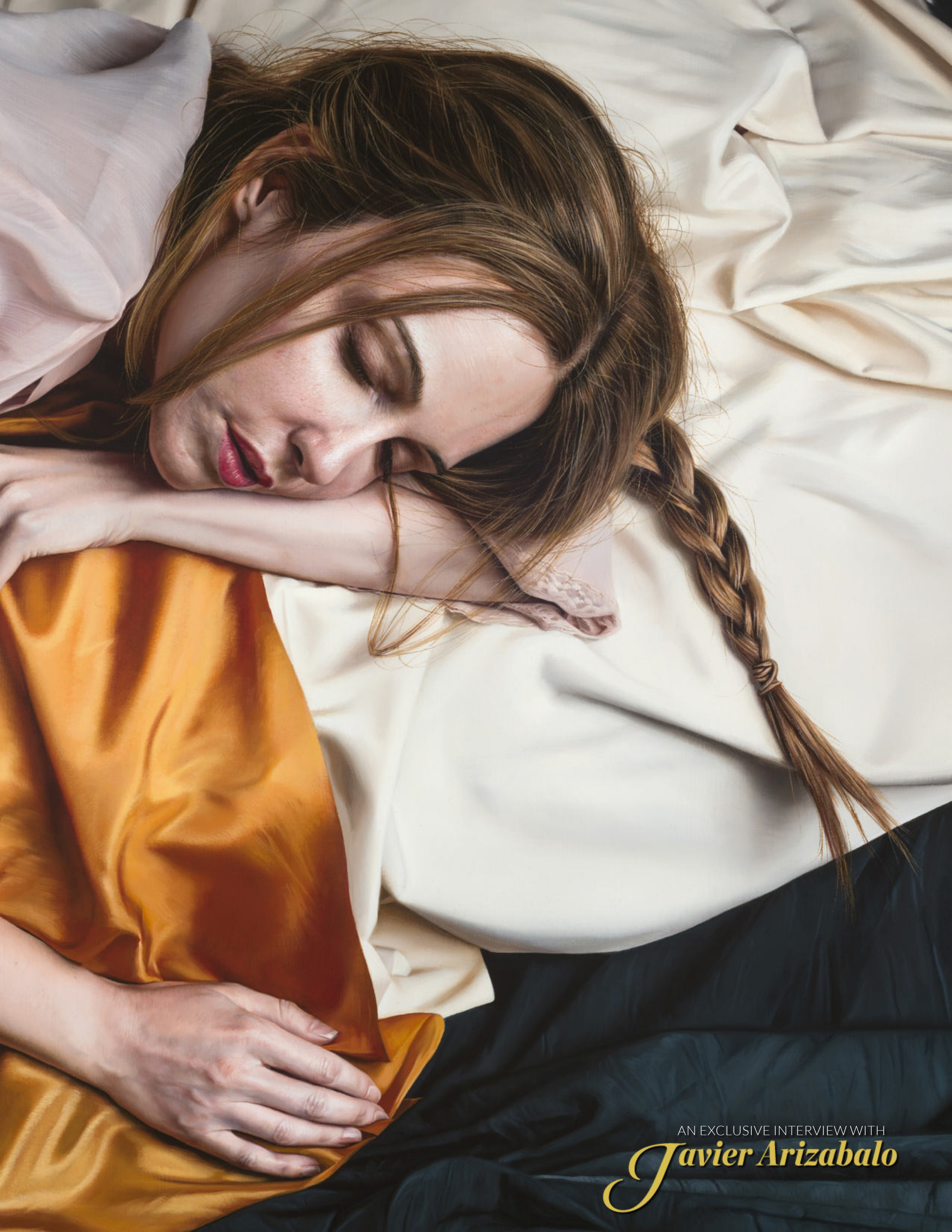
AN EXCLUSIVE INTERVIEW WITH

Javier Arizabalo



“Mónica”, Oil on canvas, 92x60 cm. 2021
Javier Arizabalo Garcia © All rights reserved.



AN EXCLUSIVE INTERVIEW WITH

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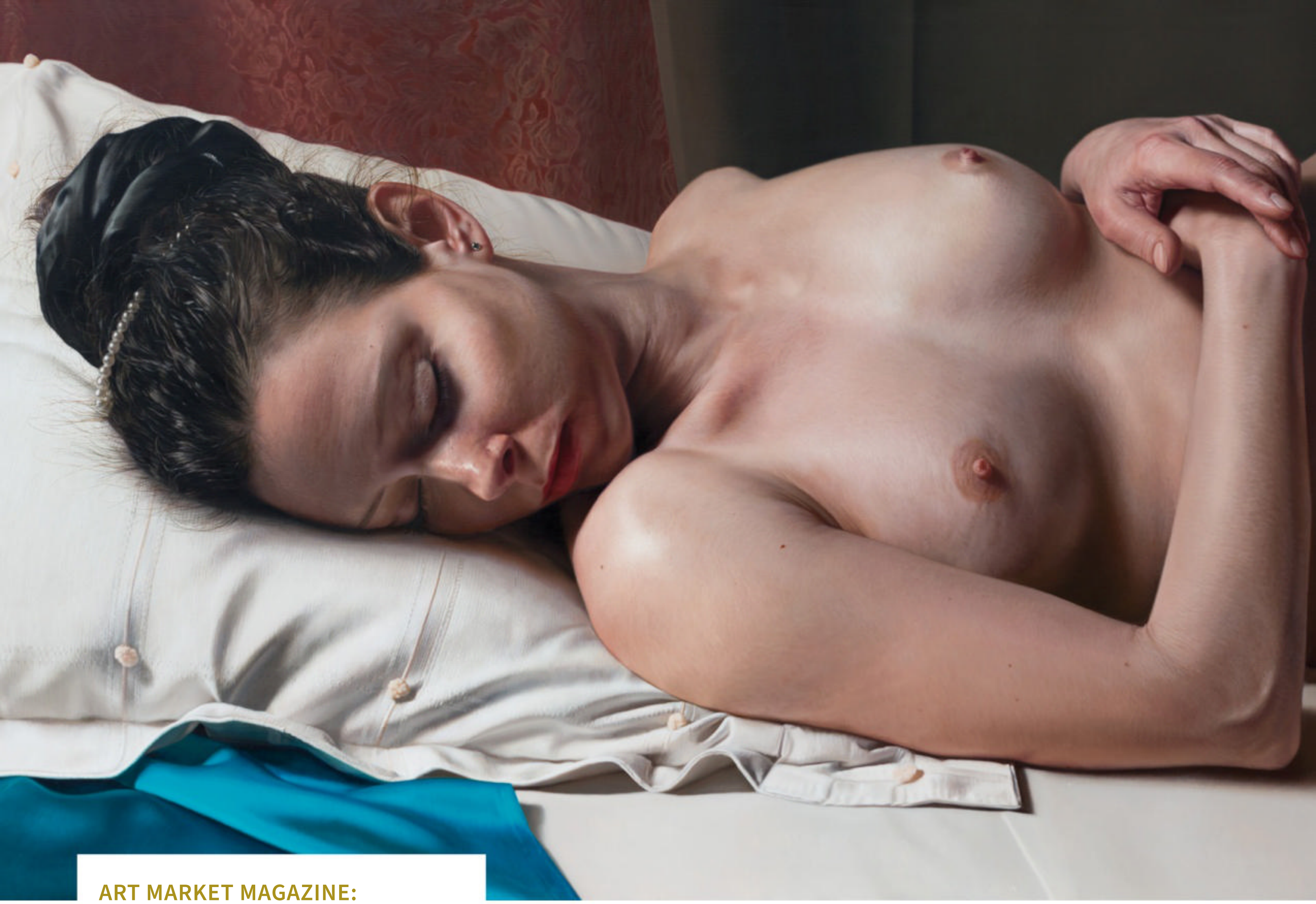
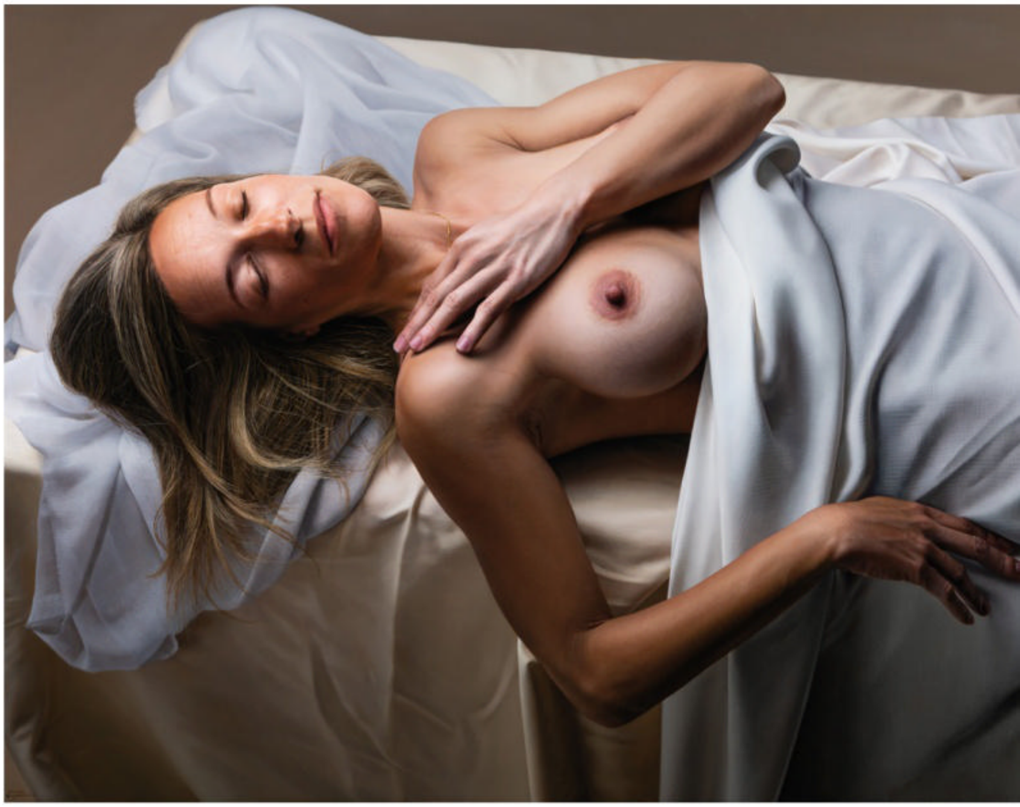


ART MARKET MAGAZINE:

Tell us about the workshops you teach for learning the technique. For what level does it fit, and what is the goal of these workshops?

JAVIER ARIZABALO: My workshops are aimed at people who have already been experienced with oil but longing for perfection. I see little experience with color mixing as a bad habit. Technically I am not a great expert, but I make up for it with insistence and self demand. I believe anyone can achieve great results with simple techniques if they master the little knowledge they already have. So I guide my students through continual improvement and self-demand.



Top: Fig0315. Oil on canvas. 162x100 cm. 2015
Javier Arizabalo Garcia © All rights reserved.

Norma. Oil on canvas. 160x97 cm. 2019
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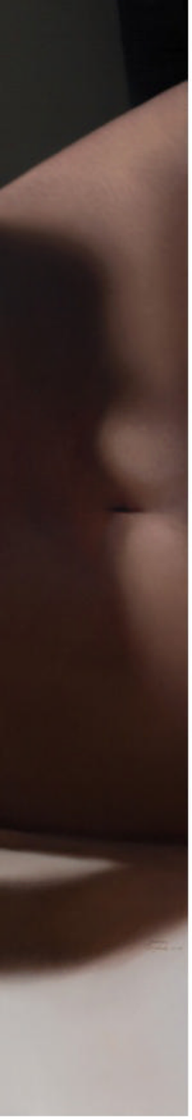

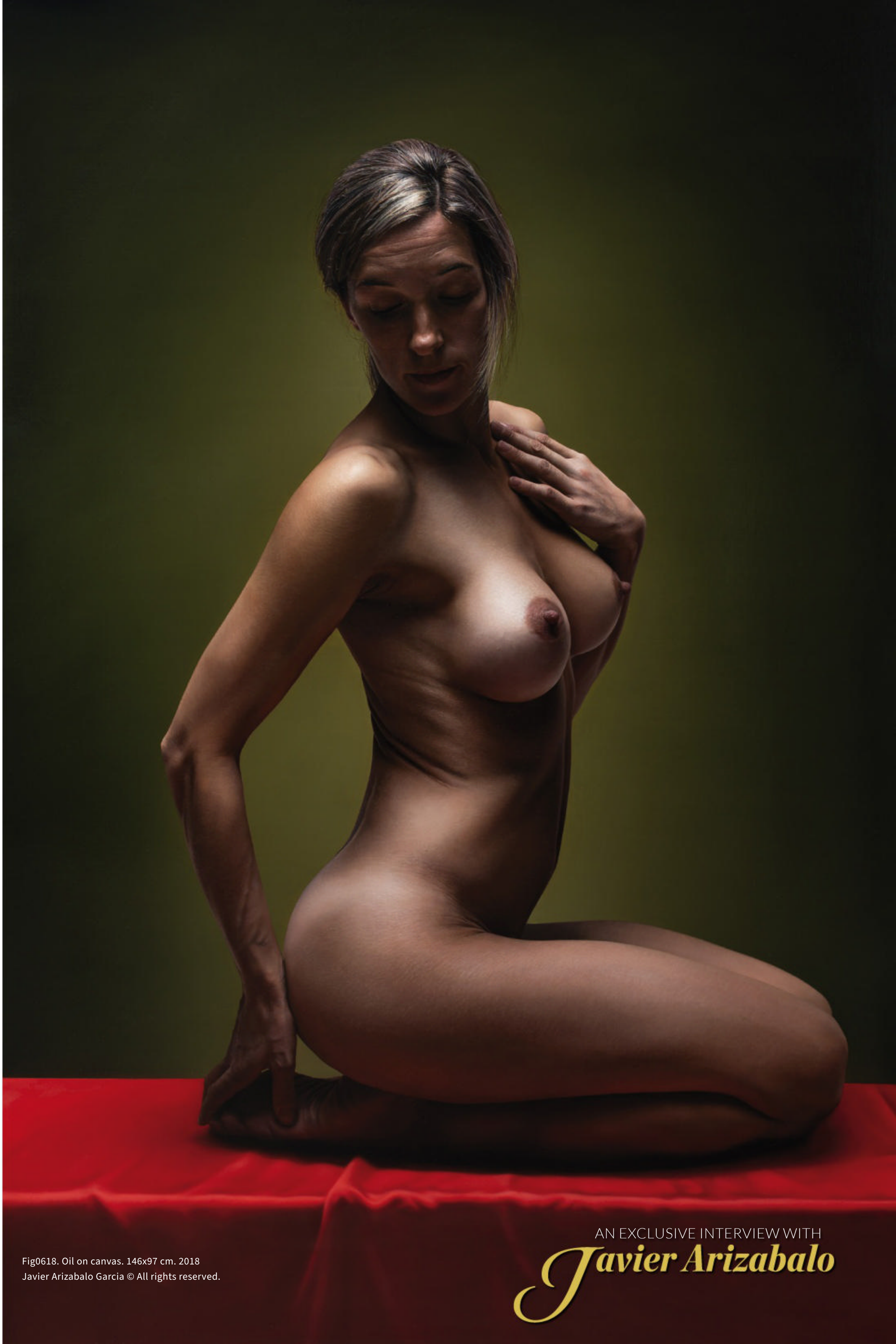

Fig0618. Oil on canvas. 146x97 cm. 2018
Javier Arizabalo Garcia © All rights reserved.

AN EXCLUSIVE INTERVIEW WITH

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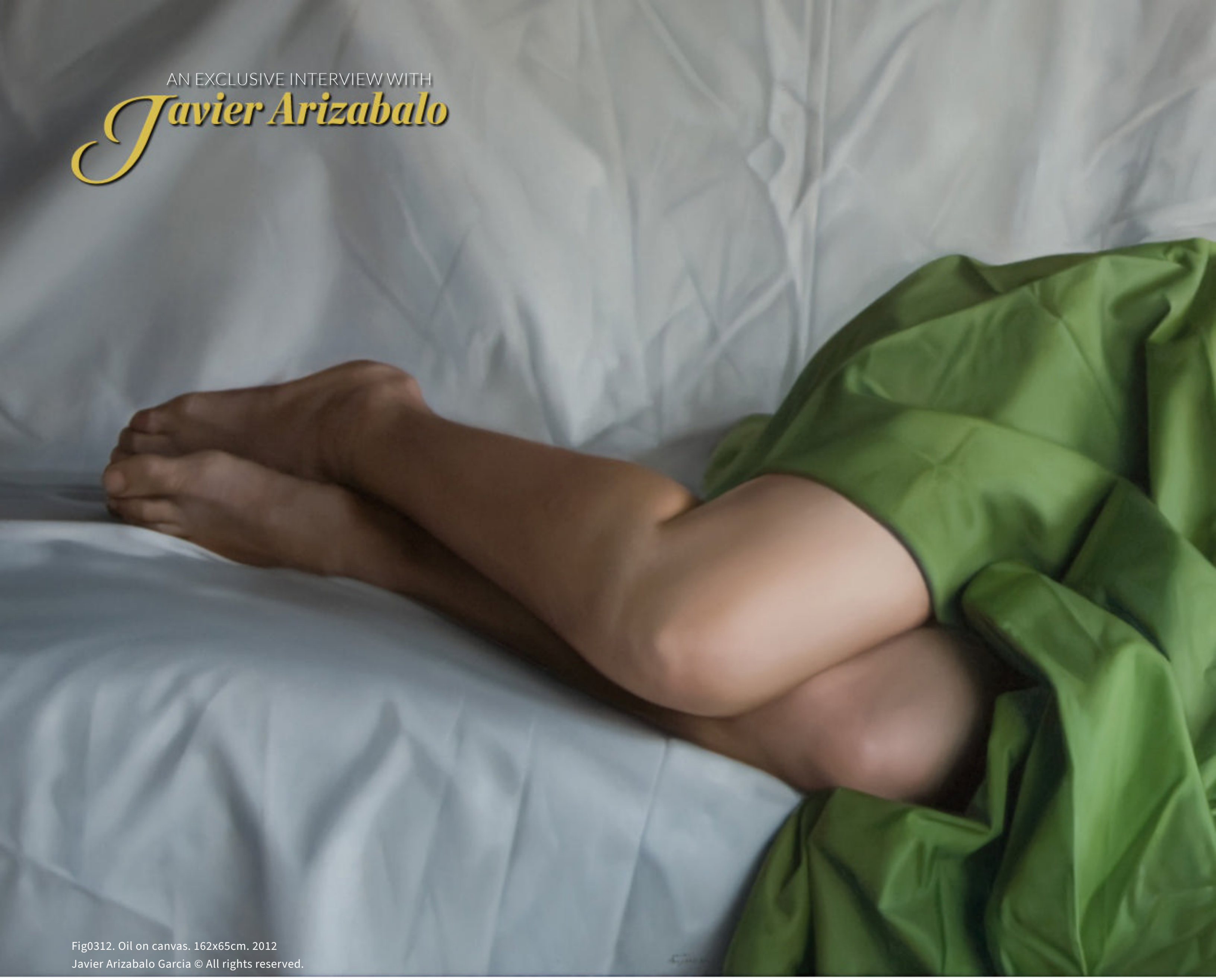

Fig0312. Oil on canvas. 162x65cm. 2012
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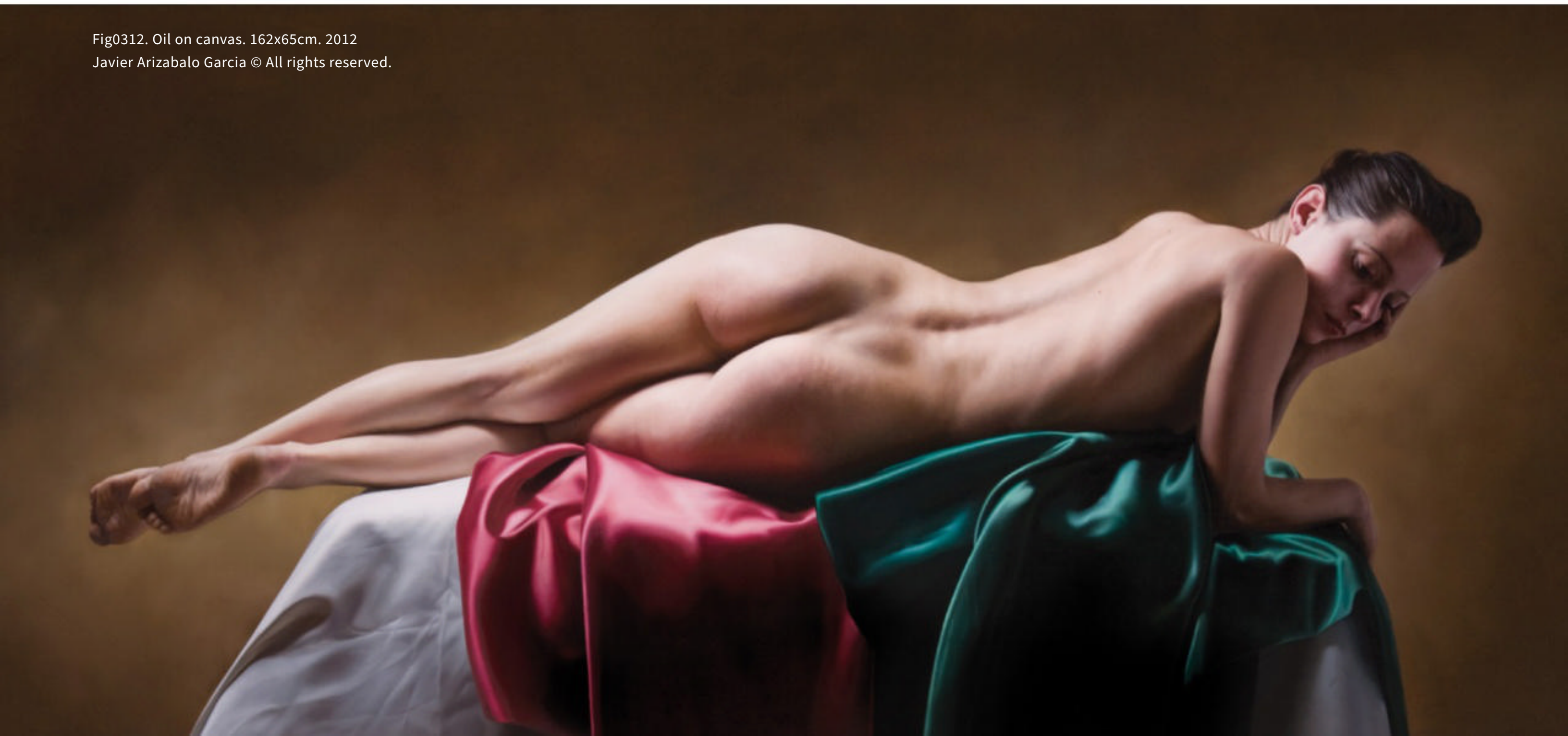

Fig0312. Oil on canvas. 162x65cm. 2012
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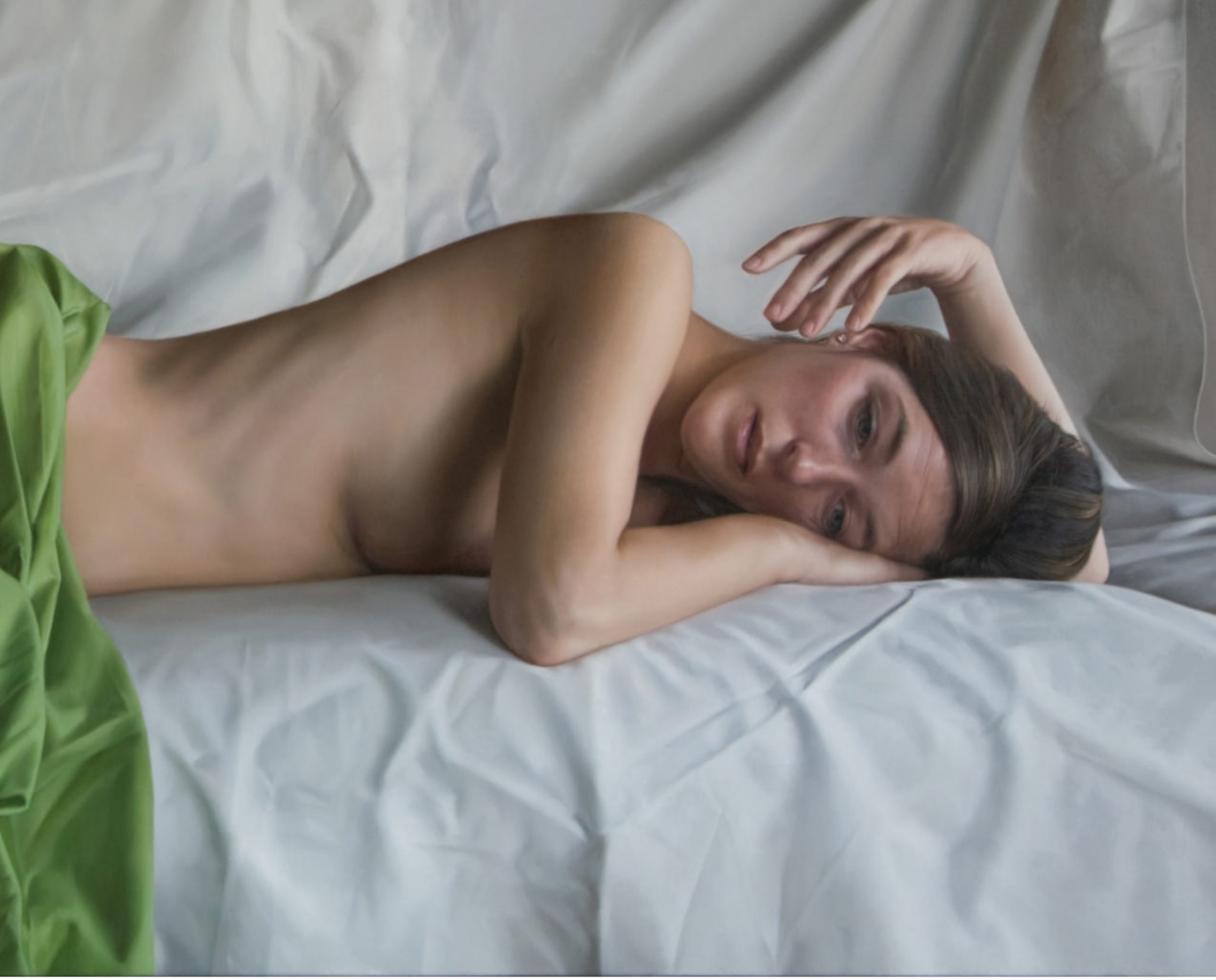
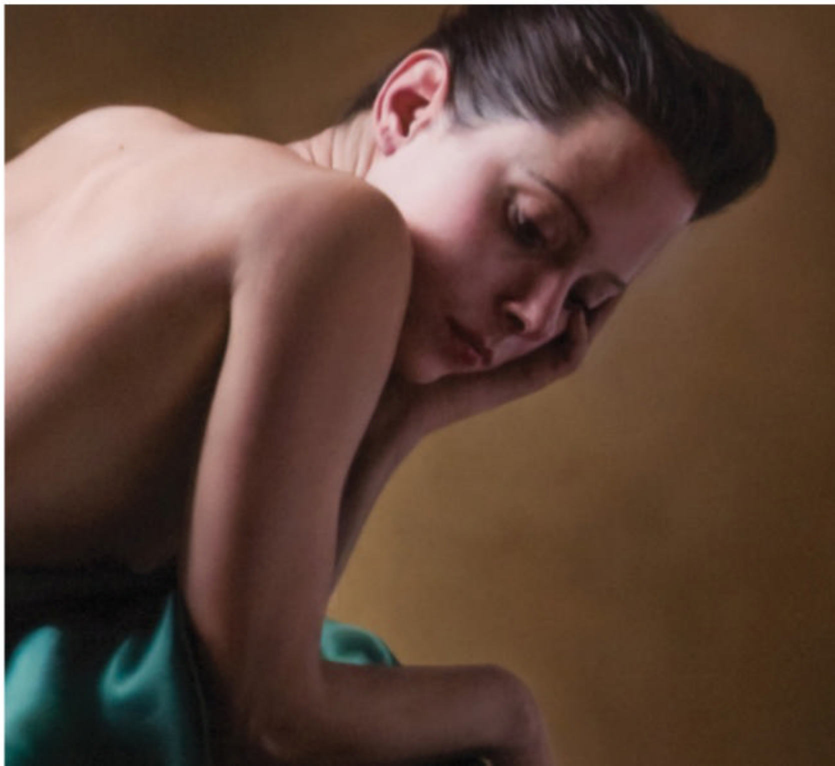


ART MARKET MAGAZINE: Please tell us about upcoming exhibitions and which galleries your art is featured in. Where can collectors purchase your art?

JAVIER ARIZABALO: I mainly work with two galleries, Galerie Artmundi in Paris and Two Art Gallery in Murcia, Spain. I have very few paintings in my studio, as most are sold quickly. This is the reason I never have enough artwork for a solo exhibition; I only manage to take a few paintings to collective exhibitions.
Currently, I only have some work pending for a tribute to Antonio López and several exhibitions abroad.



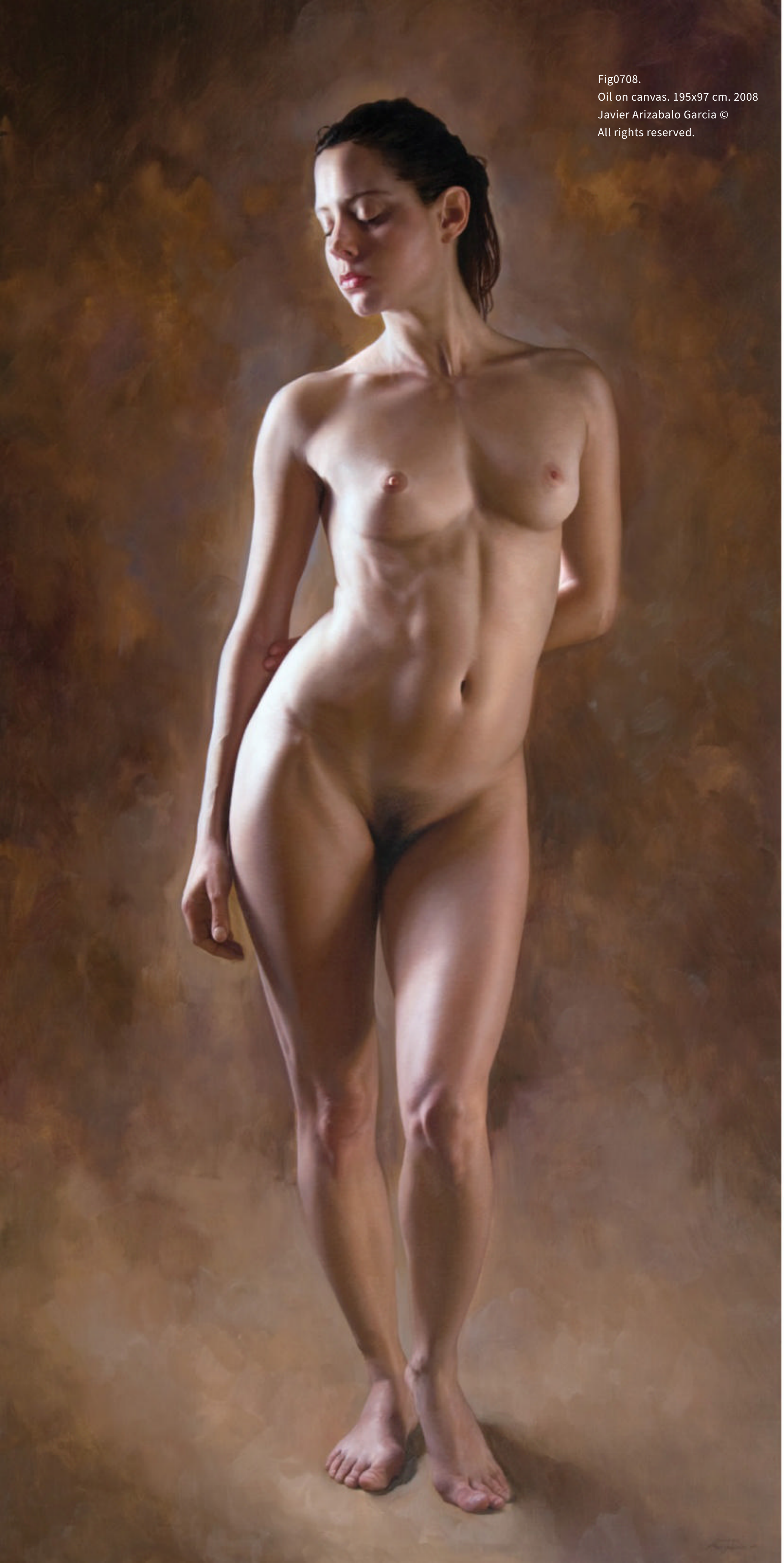


Fig0708.
Oil on canvas. 195x97 cm. 2008
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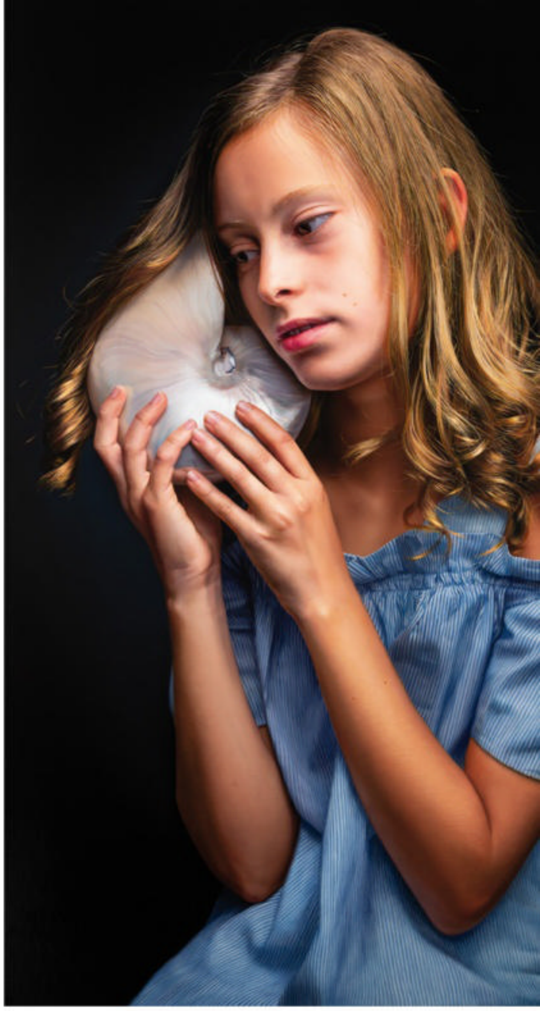

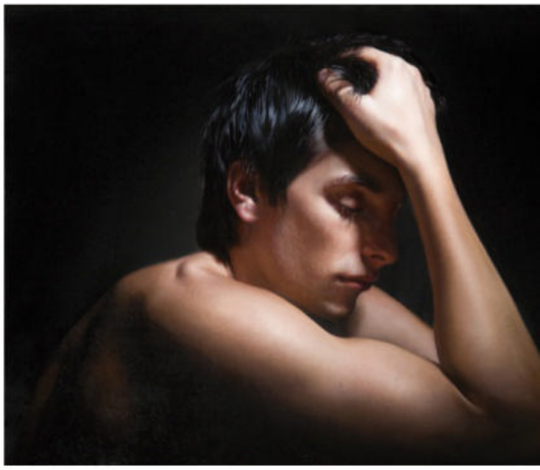

Javier Arizabalo

WEBSITE: JAVIERARIZABALO.ES

FACEBOOK: @JAVIER.ARIZABALO

INSTAGRAM: @JAVIER.ARIZABALO.PAINTER

Top: Ane. Oil on canvas.
92x60 cm. 2020.
Javier Arizabalo Garcia ©
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Fig0510. Oil on canvas.
55x38 cm. 2010
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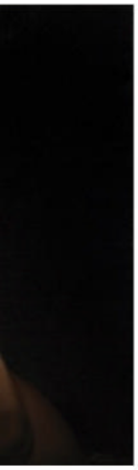

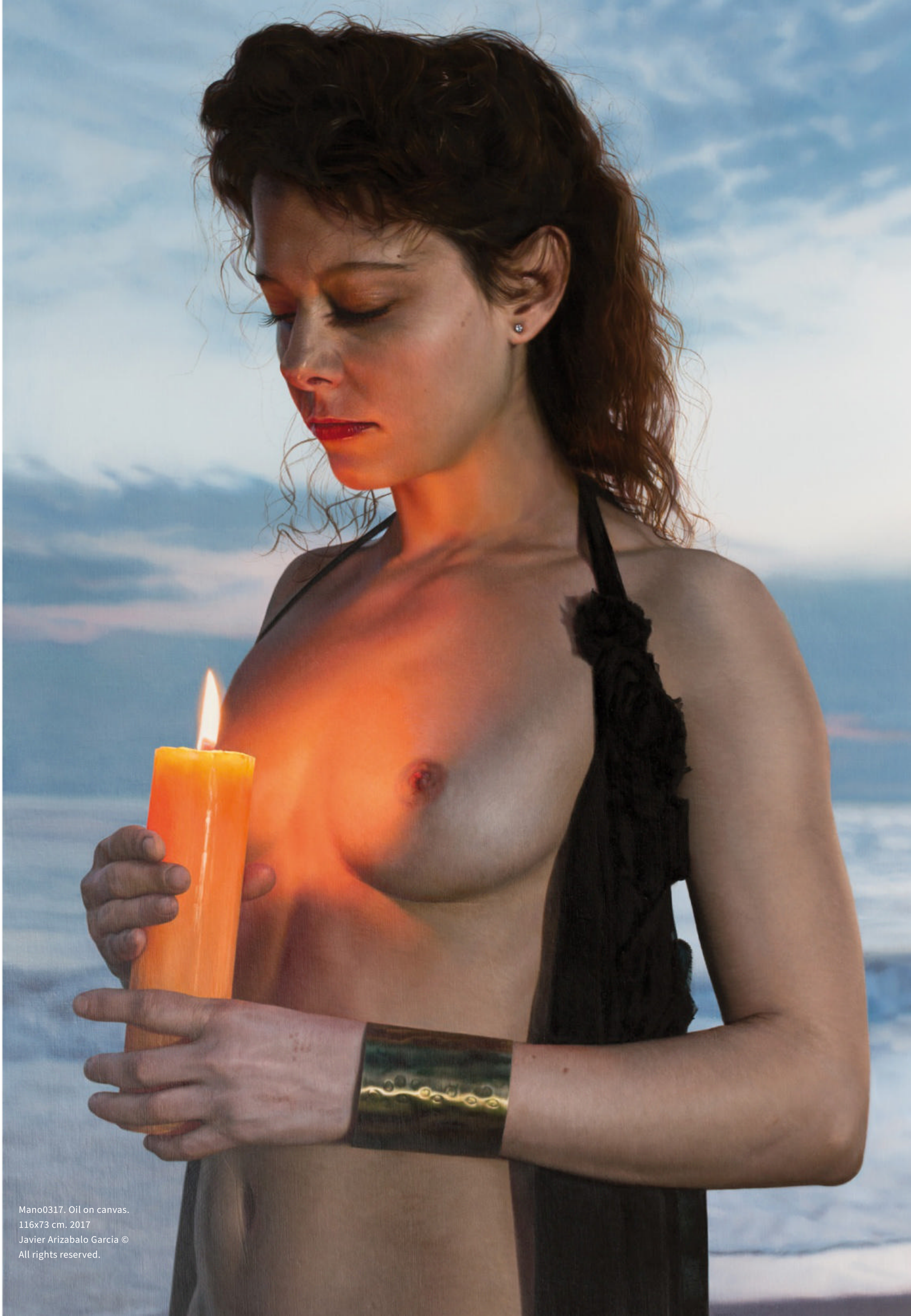

Mano0317. Oil on canvas.
116x73 cm. 2017
Javier Arizabalo Garcia ©
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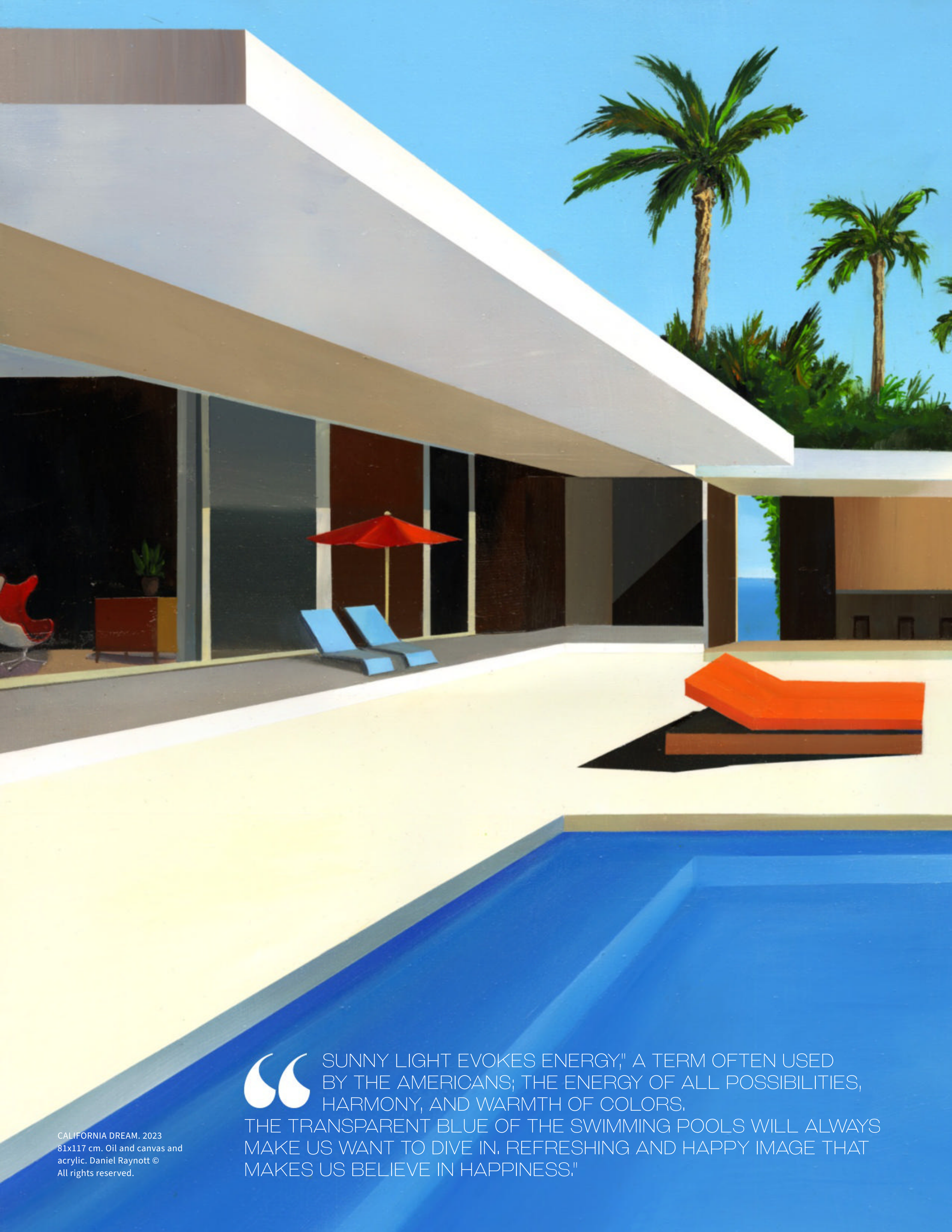
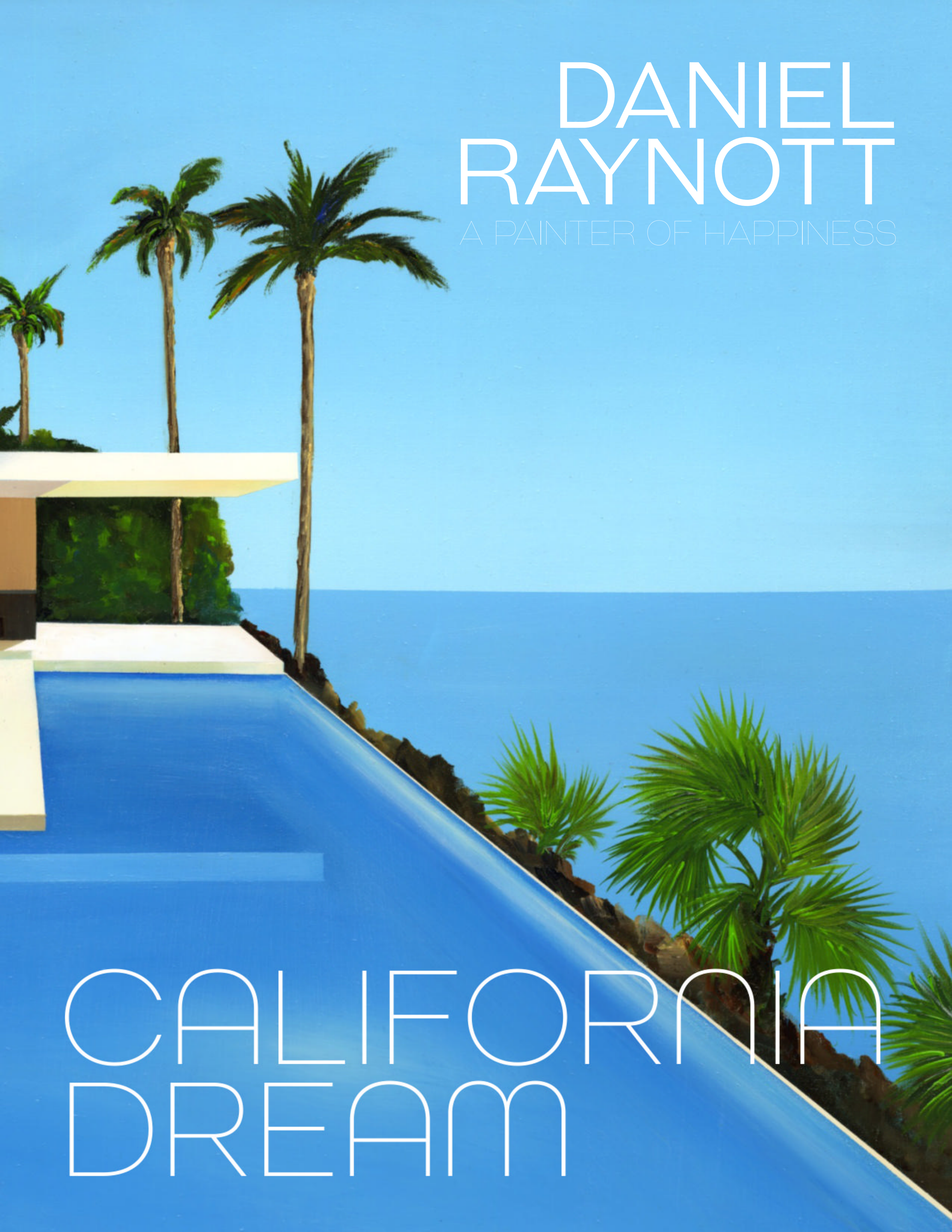


CALIFORNIA DREAM. 2023
81x117 cm. Oil and canvas and acrylic. Daniel Raynott ©
All rights reserved.

> “SUNNY LIGHT EVOKES ENERGY," A TERM OFTEN USED BY THE AMERICANS; THE ENERGY OF ALL POSSIBILITIES, HARMONY, AND WARMTH OF COLORS.
> THE TRANSPARENT BLUE OF THE SWIMMING POOLS WILL ALWAYS MAKE US WANT TO DIVE IN. REFRESHING AND HAPPY IMAGE THAT MAKES US BELIEVE IN HAPPINESS."

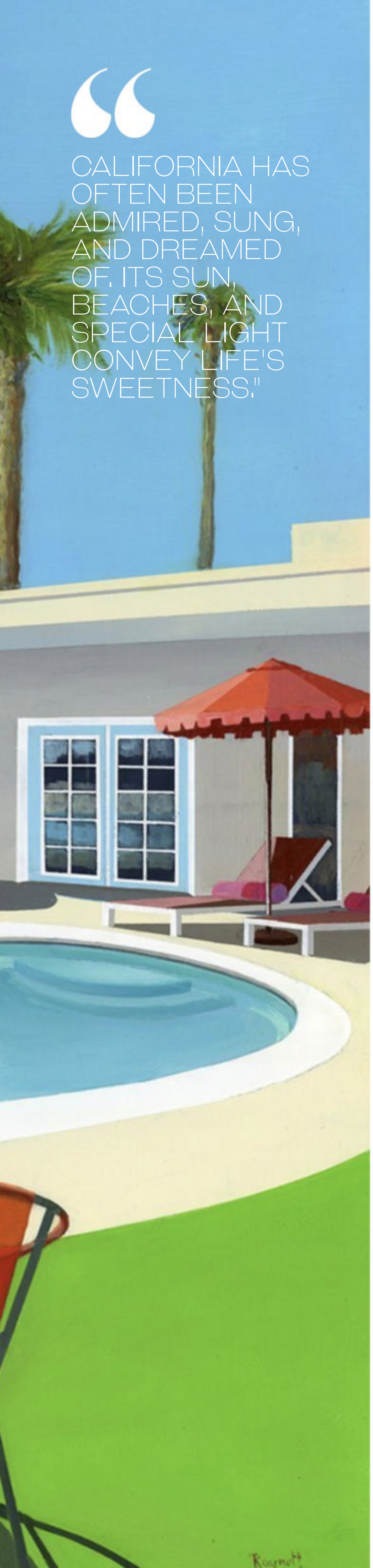


DANIEL RAYNOTT

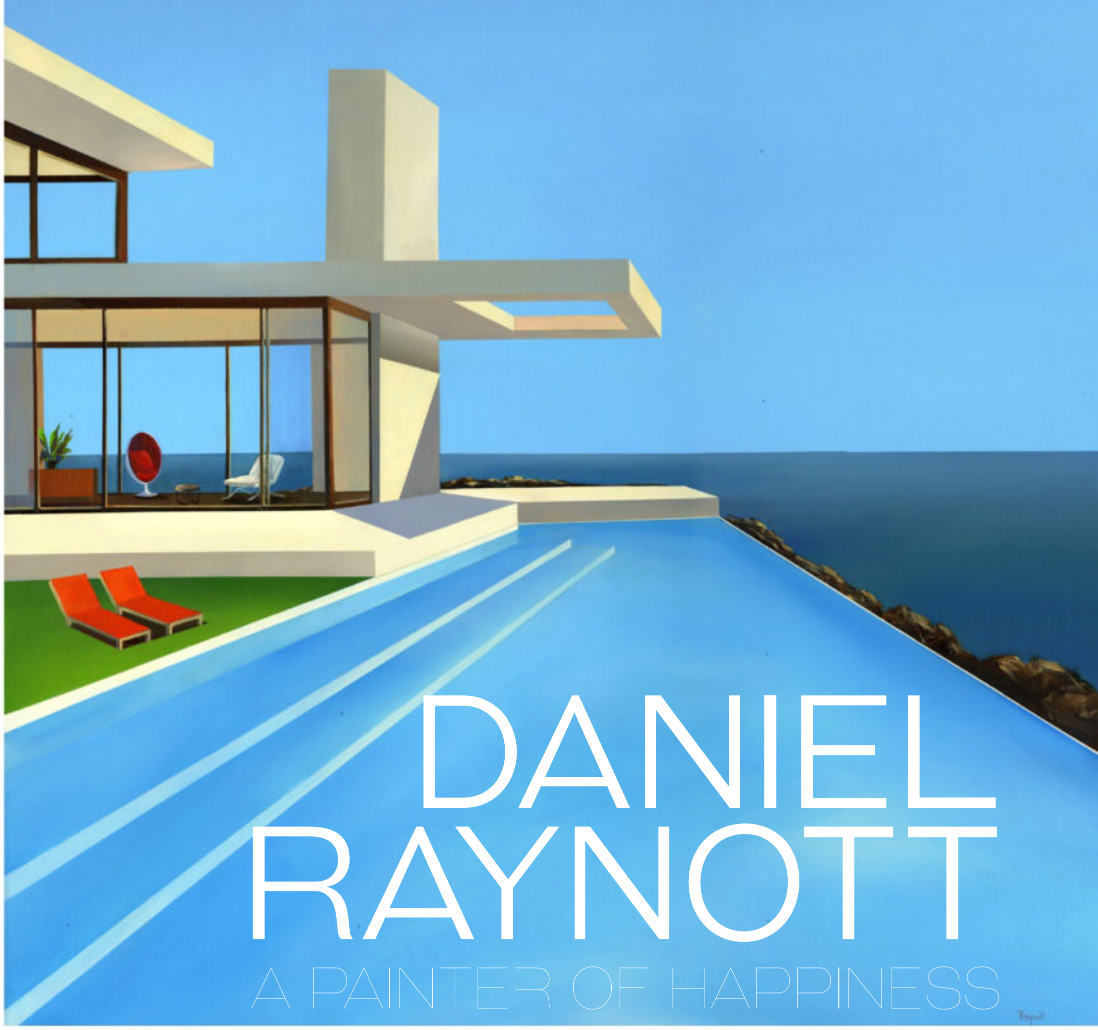
A PAINTER OF HAPPINESS

CALIFORNIA DREAM

CALIFORNIA DREAM



> CALIFORNIA HAS OFTEN BEEN ADMIRED, SUNG, AND DREAMED OF. ITS SUN, BEACHES, AND SPECIAL LIGHT CONVEY LIFE'S SWEETNESS."



DANIEL RAYNOTT

A PAINTER OF HAPPINESS

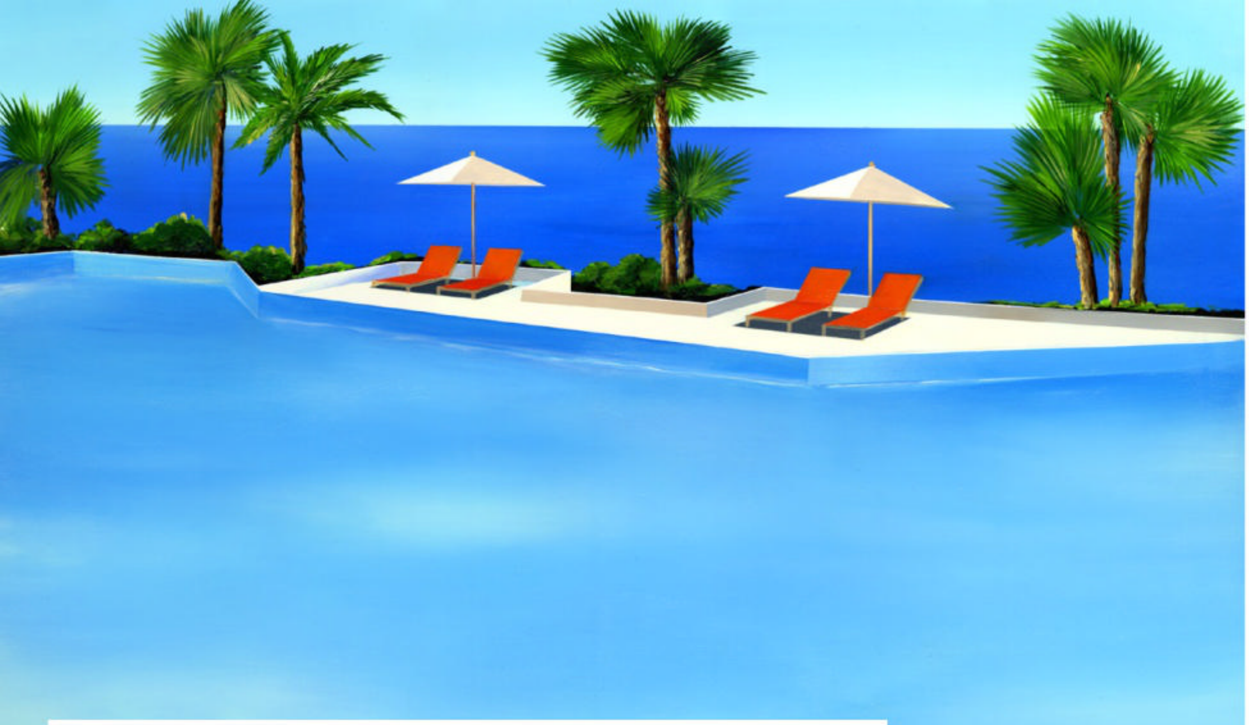
Daniel Raynott started painting very early, visited museums worldwide, and made it the basis of his learning. He currently lives and paints in Ireland. As a graphic designer in the 80s, Raynott collaborated with various French magazines. His paintings are executed with graphic precision; very clean, bright, and full of color. His frequent stays in the United States since the 90s, particularly in California, are the origin of his inspiration.

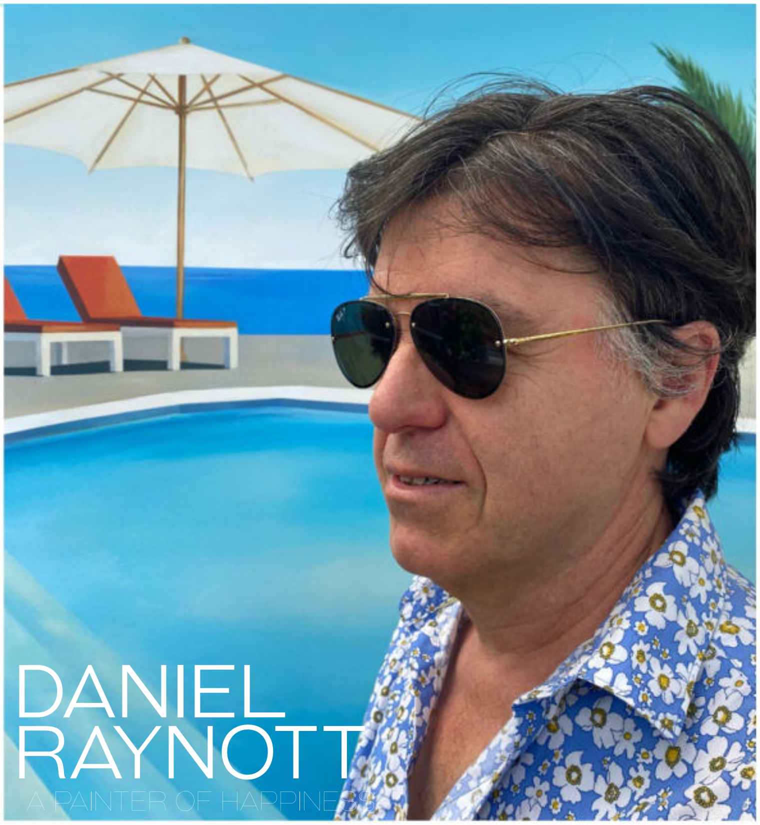
From his long stays in California, Raynott has kept a colorful nostalgia by creating canvases tinged with optimism and dazzling with contrast, dream villas with sleek modern architecture, and swimming pools sparkling with transparency.

"California Dream" by Daniel Raynott is the glamour of the 60s. Remembering the charm and the colors of those Californian years, Raynott offers us a sunny journey with each of his paintings: the warmth of Palm Springs lush oasis, the freshness of San Francisco, the panoramic views of the Pacific in Malibu or Santa Monica. Nostalgic, no doubt, but also totally in his time, Daniel Raynott pays homage to a land of creativity and optimism that never stops pushing the boundaries of what is possible.

Left: Morning Time in Palm Springs. 2023. 78.7 × 78.7 cm. Oil and canvas and acrylic. Daniel Raynott © All rights reserved.

Top: Pacific Break. 2023 112 x 112 cm. Oil and canvas and acrylic. Daniel Raynott © All rights reserved.





DANIEL RAYNOTT

A PAINTER OF HAPPINE

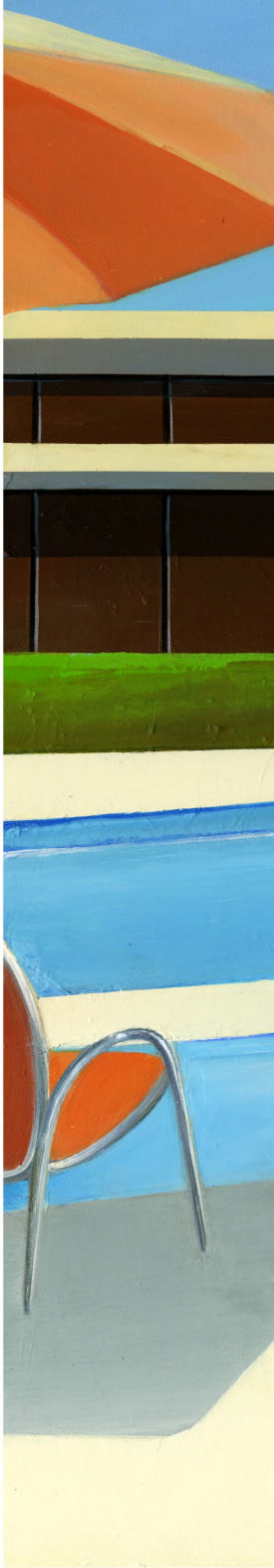
Top: Vacances. 2023
71 x 117 cm. Oil and canvas
and acrylic. Daniel Raynott ©
All rights reserved.

Right: Ocean Breathes. 2023
80x80 cm. Oil and canvas
and acrylic. Daniel Raynott ©
All rights reserved.

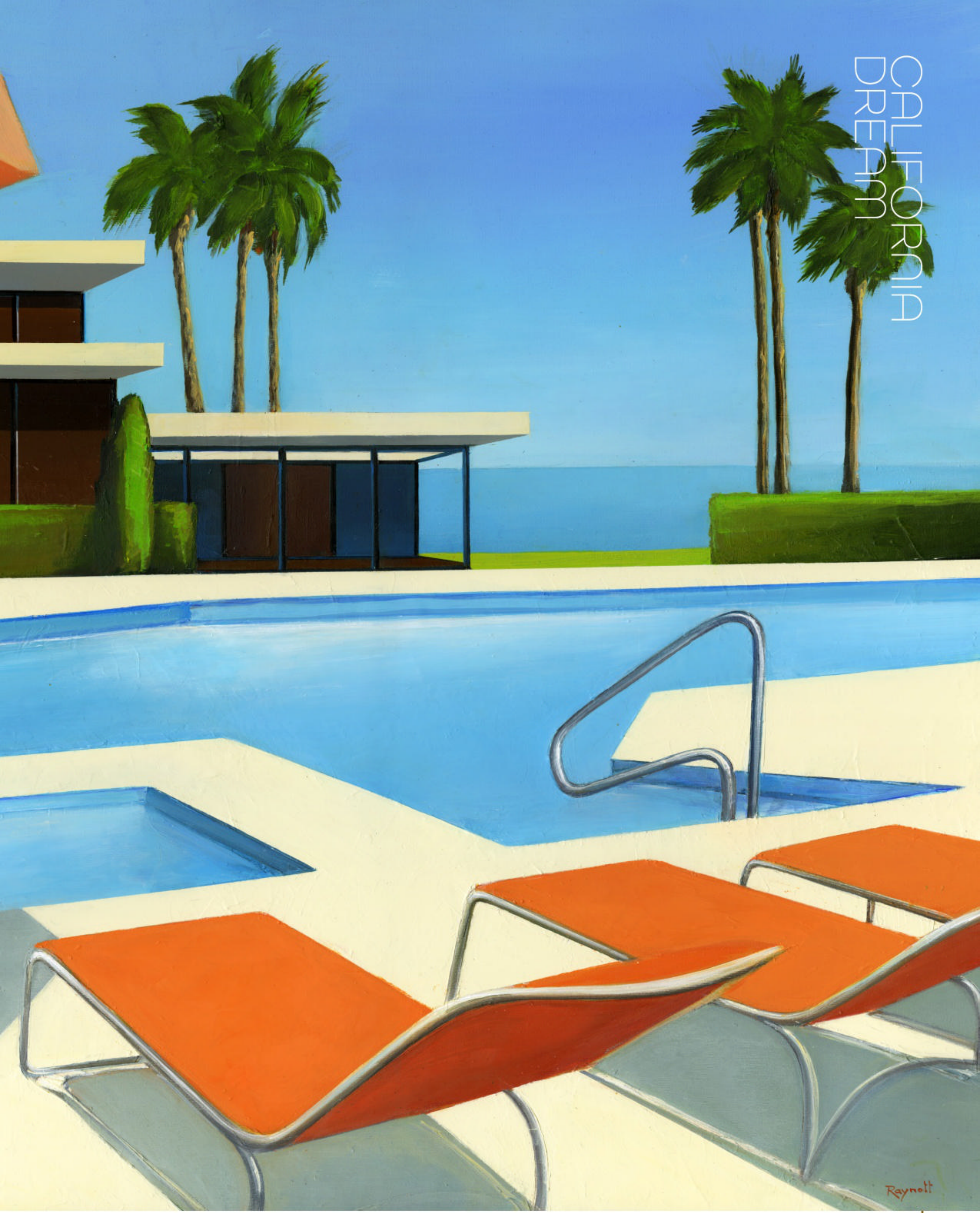
> "IT'S ALL ABOUT THAT FEELING OF PEACE AND FUN YOU GET FROM BEING NEAR THE WATER; THERE IS NO LIMIT WHEN YOU LOOK AT THE HORIZON; IT IS AN INFINITE DREAM POWER."

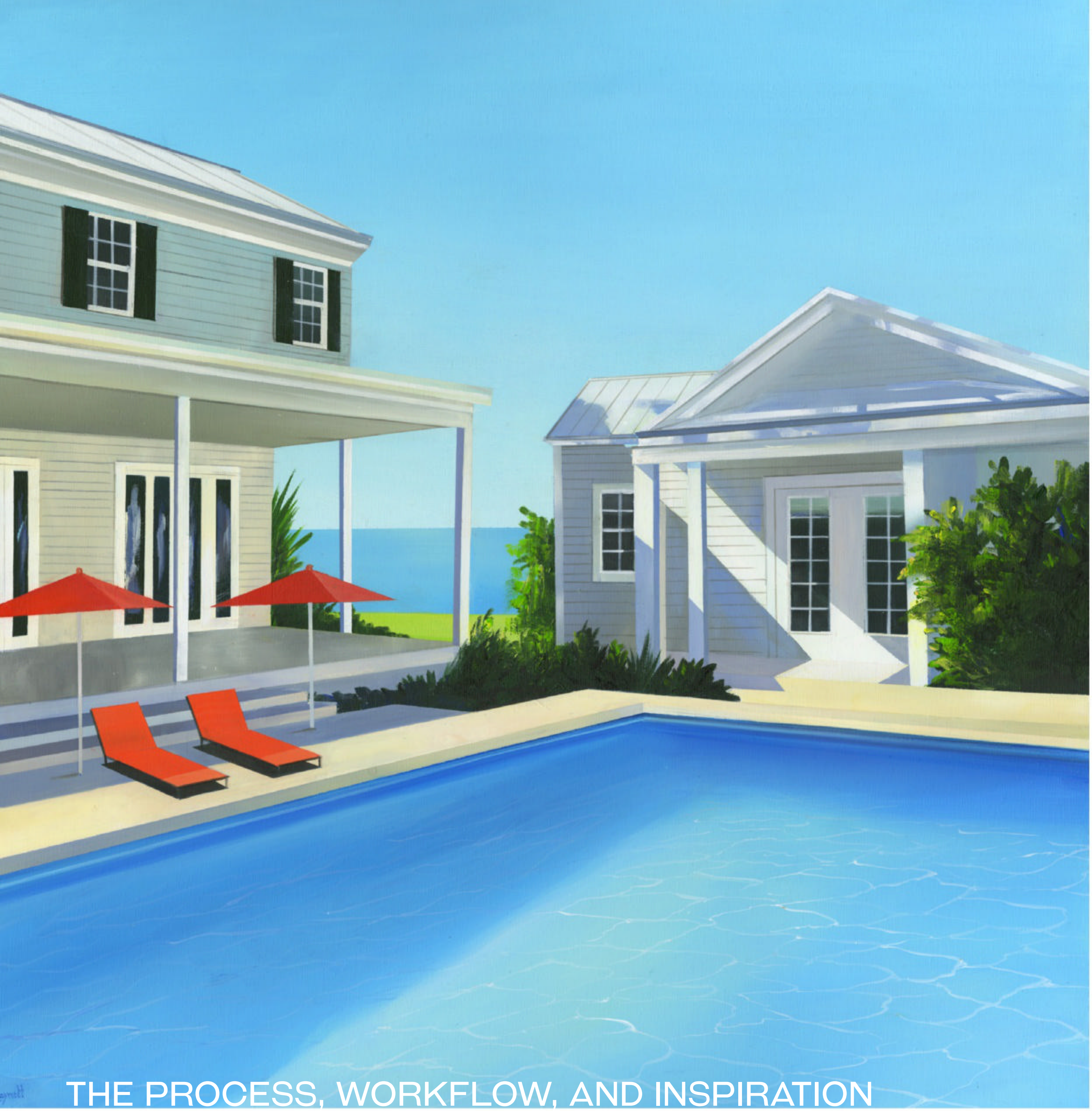
Exploring the East Coast, Raynott painted the coastal glamour and the sense of nostalgia of traditional wooden houses.

He is also passionate about contemporary houses with clean lines, large bay windows, natural lighting, a minimalist feel, the joy of living, and the sumptuous and daring architectural villas and their swimming pools shimmering with translucent turquoise. Water. He often paints his villas facing the ocean, certainly because he was born near the sea.



CALIFORNIA DREAM



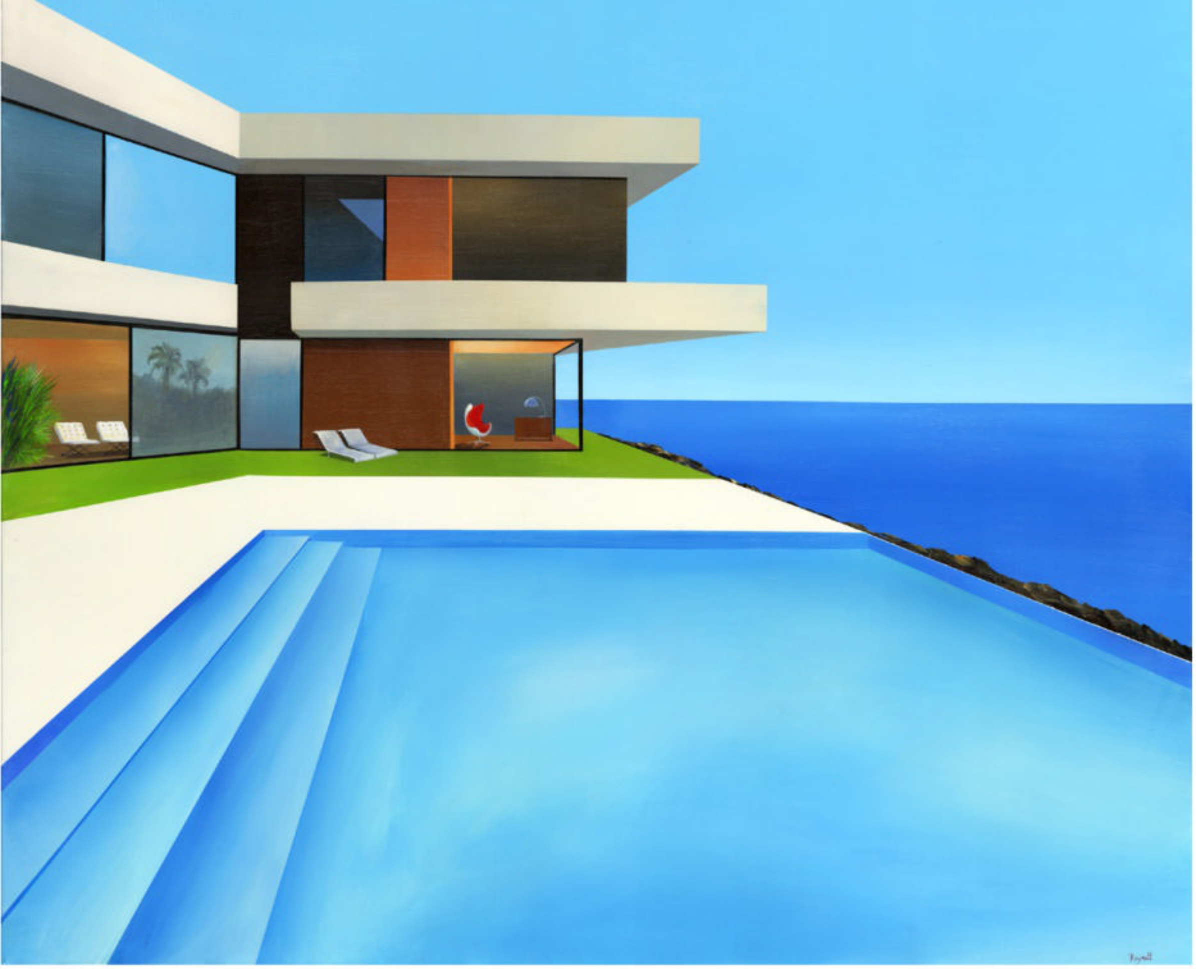


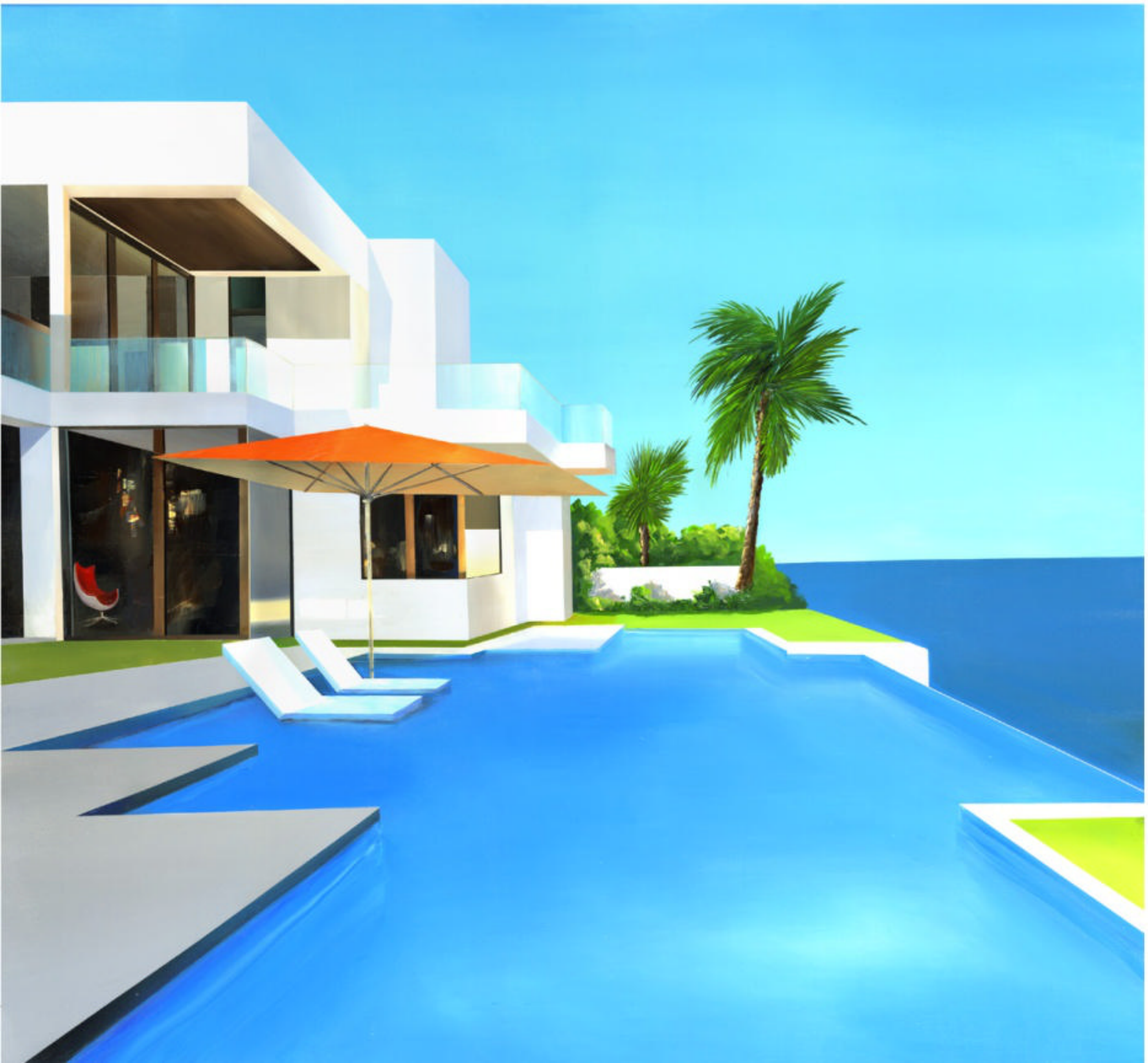
East Cost. 2023
81x81 cm. Oil and canvas and acrylic. Daniel Raynott © All rights reserved.

THE PROCESS, WORKFLOW, AND INSPIRATION

“The process of creating an artwork often starts with the stage of drawing the location of the elements, always with a drawing pencil. Sometimes, there is a watercolor drawing, or it is directly on the blank canvas, depending on the moment. Inspiration often comes from my own photos and drawings of different places. Possible re-creation of existing places, deletion of elements, color changes, and more.

Painting is an open book reflecting the artist's soul; optimism, light, and sunny warmth are the messages I want to convey. Hung in contemporary or more classic interiors, my paintings find their vocation there: Being a window open to the outside, often onto the Atlantic or Pacific Ocean.





CALIFORNIA DREAM

> “THEMES CAN BE FOUND IN AMERICA AND EUROPE; IN MOST PAINTINGS, THE VIEWER CAN EVOKE A PLACE AT THE END OF THE WORLD OR CLOSE TO HOME, WHICH WILL ALWAYS MAKE THEM FEEL DREAMY. PLACES OF LIFE, PASSAGE, VACATION, OR FANTASIZED PLACE OR IDEALIZED."

Top: BLEUE OCEAN. 2023
107 x 127 cm. Oil and canvas
and acrylic. Daniel Raynott ©
All rights reserved.

Left: DREAM HOUSE. 2023
112 x127 cm. Oil and canvas
and acrylic. Daniel Raynott ©
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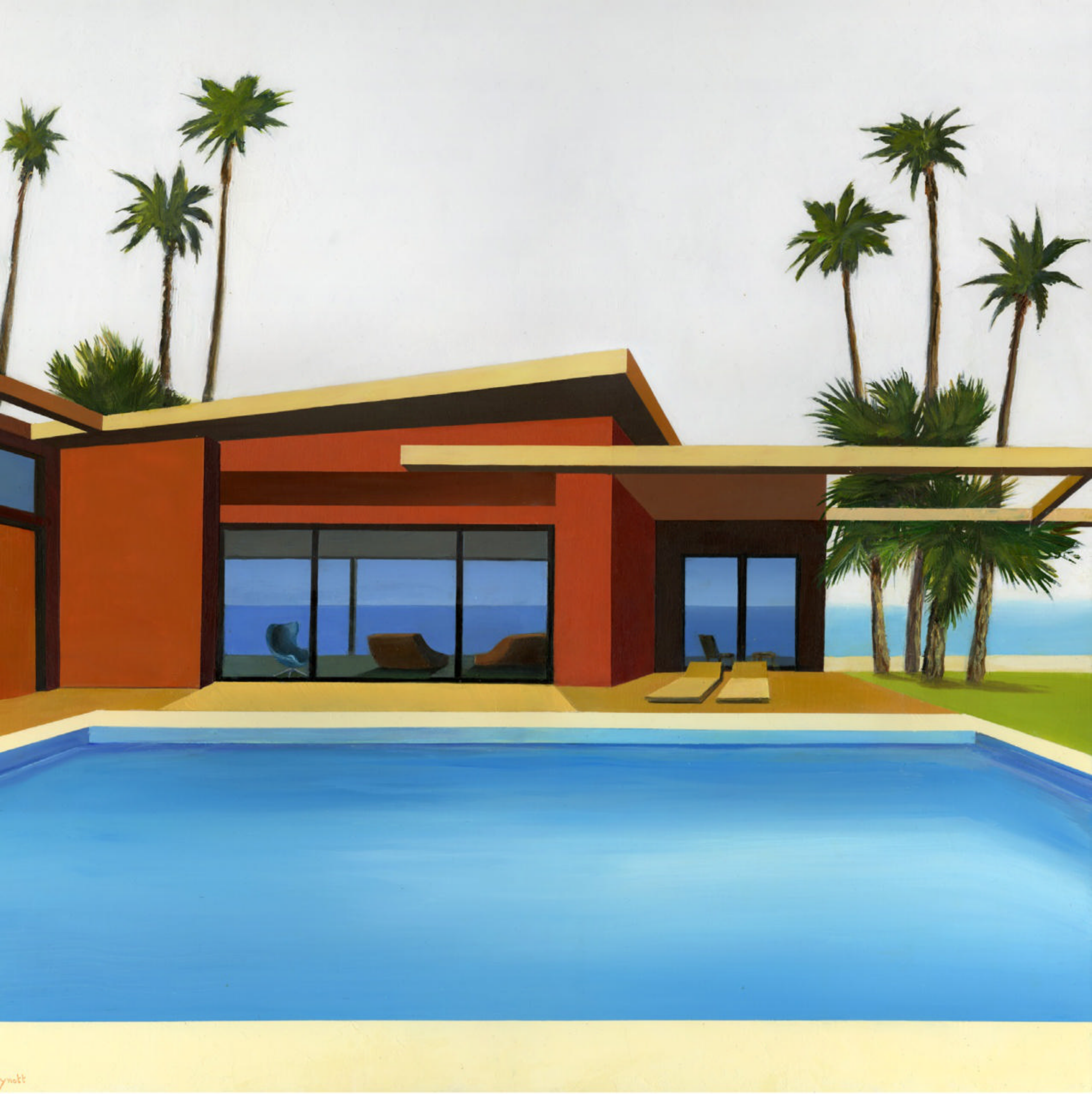
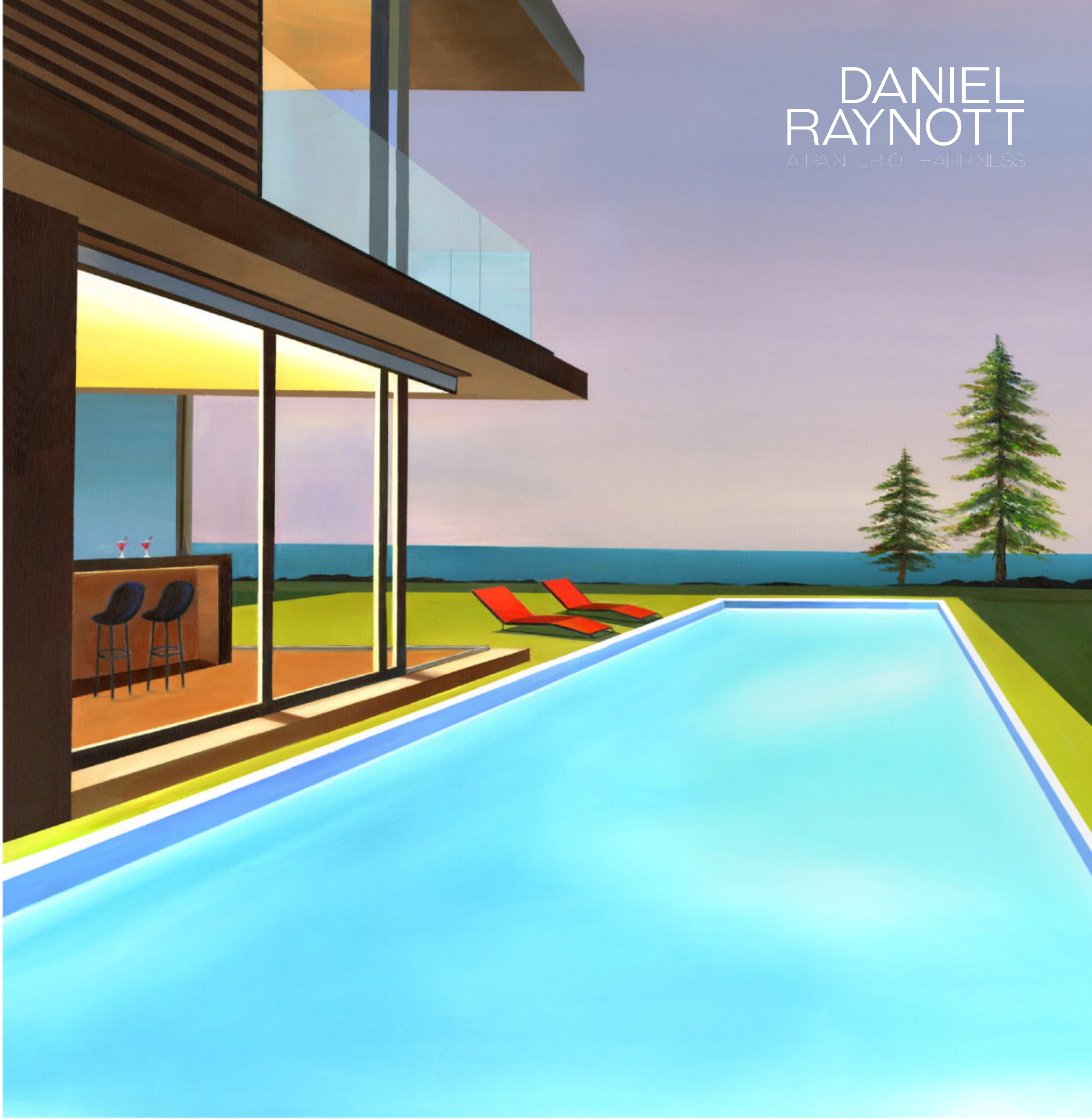


“From what I call my artistic encounters, My influences or simply these founding moments that give me an enormous, inspiring energy, such as **Edward Hopper**: a pioneering and exceptional exhibition brought together some of his most beautiful paintings at the Musee Cantini in Marseille during the summer of 1989. Images remain precisely in my memory and, above all, sensations and emotions when leaving this exhibition on a sunny Marseille sidewalk. His painting drew me to a crazy desire to paint where everything was precise and vague, an infinite energy that has not stopped all this time.
Also, **Wayne Thiébaud**, a Californian artist who lived there all his life, is known for his urban landscapes and... colorful pastries.

DANIEL RAYNOTT

A PAINTER OF HAPPINESS



The same emotional mix of optimistic light reflects a very endearing personality. There are also everyday life experiences, human encounters, and visuals.

Friends who one day drove me behind the wheel of their pale pink Cadillac convertible with white leather benches... a little far from Los Angeles in the desert to discover a marvel, lost almost in the middle of nowhere Palm Spring.

CALIFORNIA DREAM

Left Page: BLEUE OCEAN GARDEN. 2023
80x80 cm. Oil and canvas and acrylic. Daniel Raynott
© All rights reserved.

Top: Twilight By The Pool. 2023. 113x113 cm. Oil and canvas and acrylic.
Daniel Raynott ©
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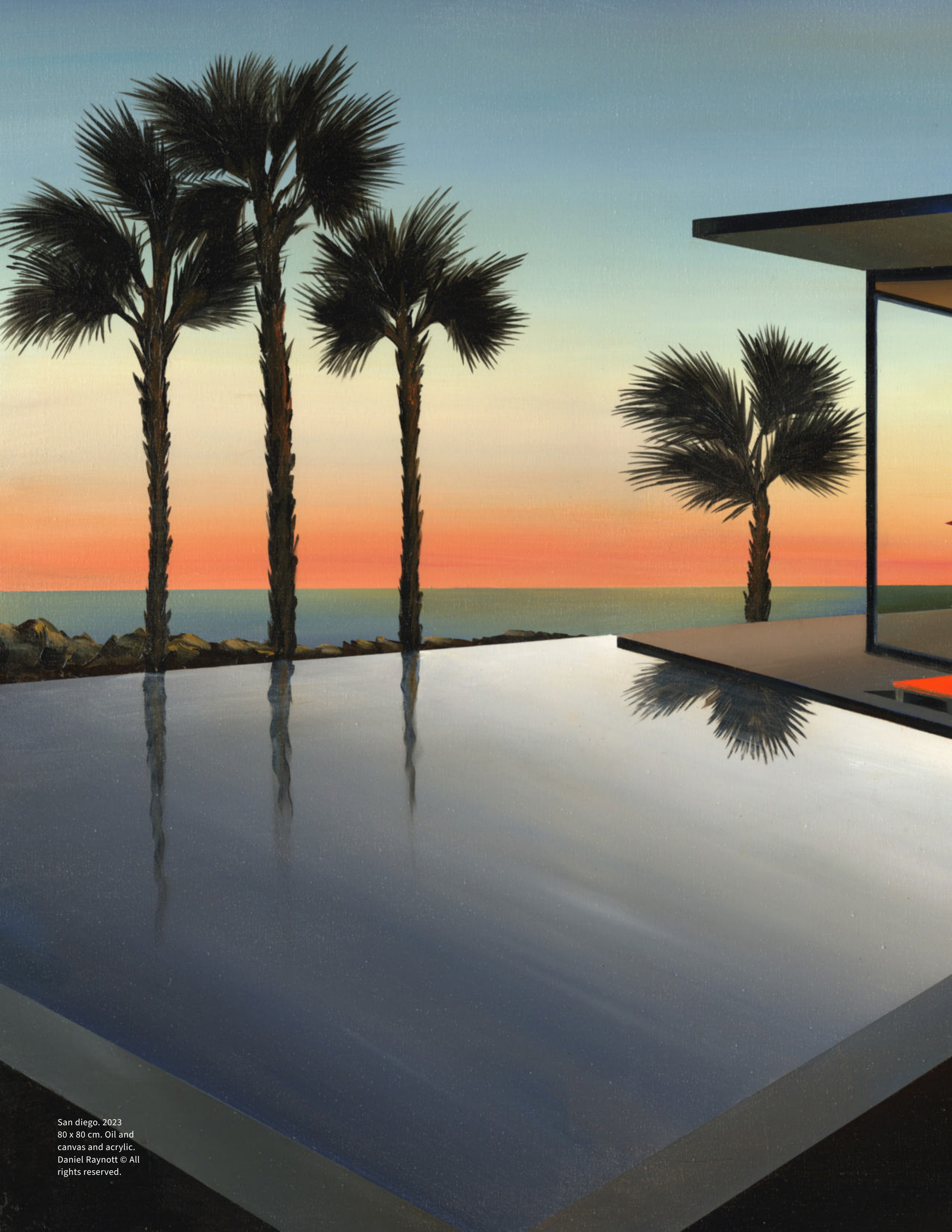

San diego. 2023
80 x 80 cm. Oil and
canvas and acrylic.
Daniel Raynott © All
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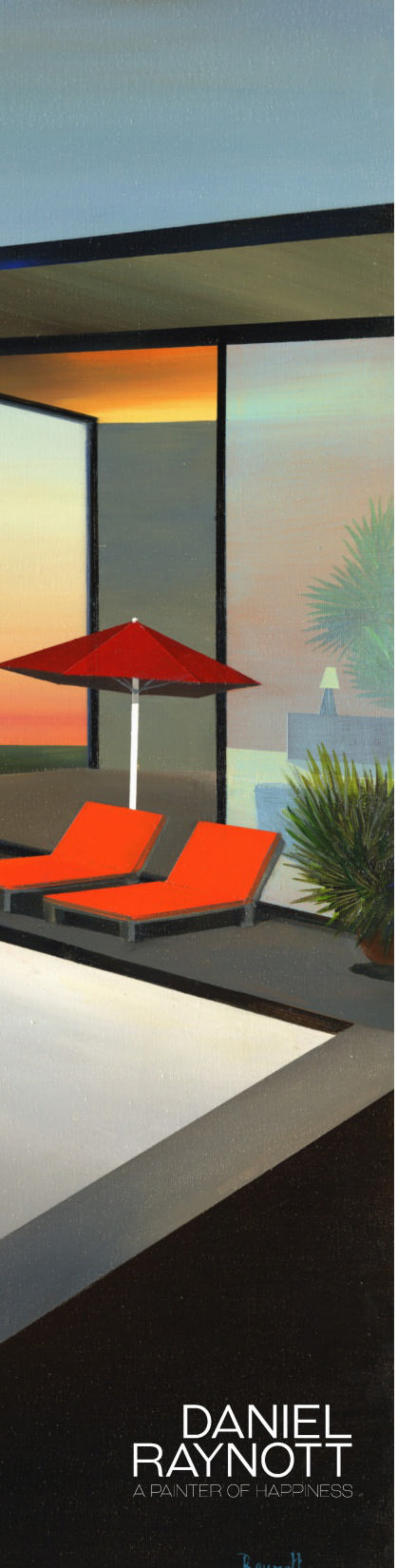
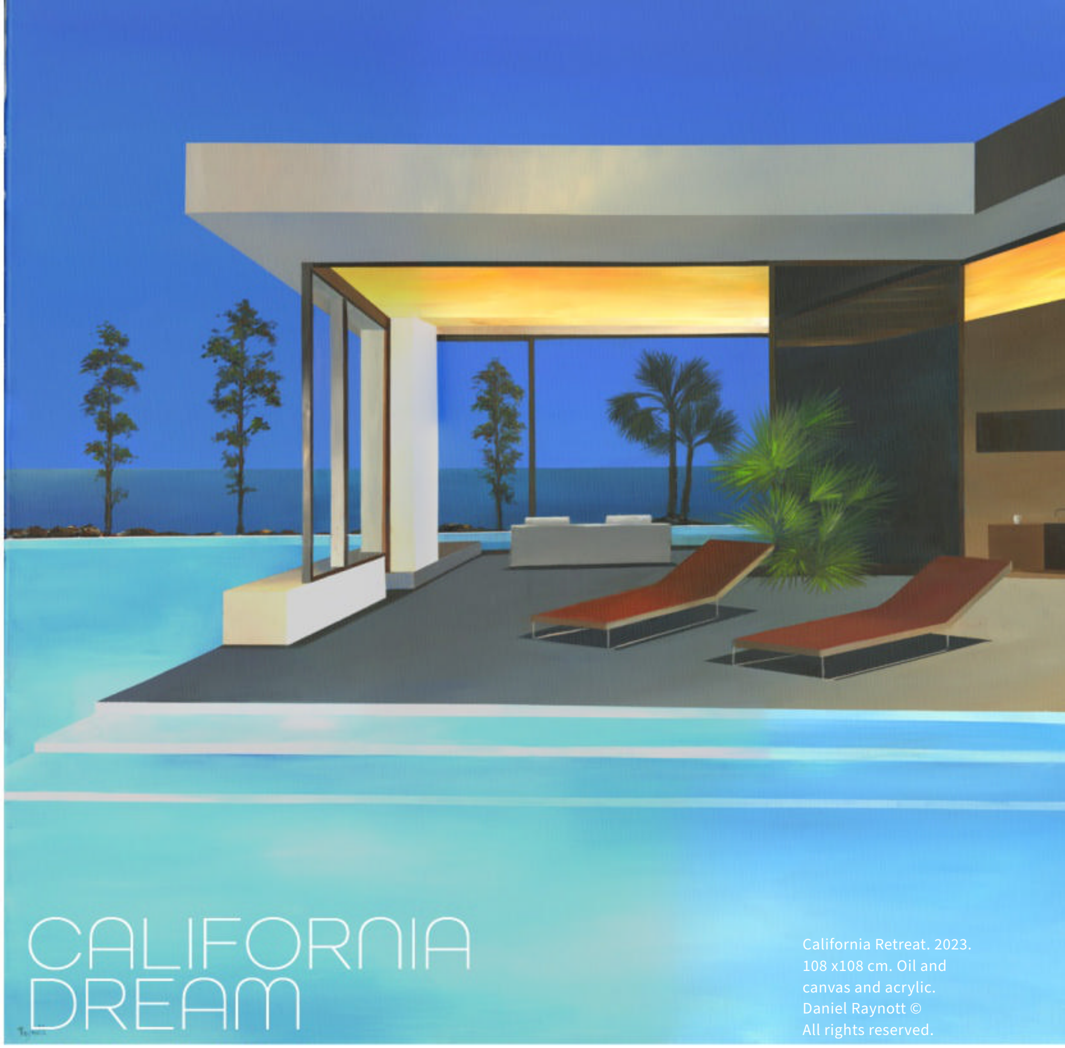


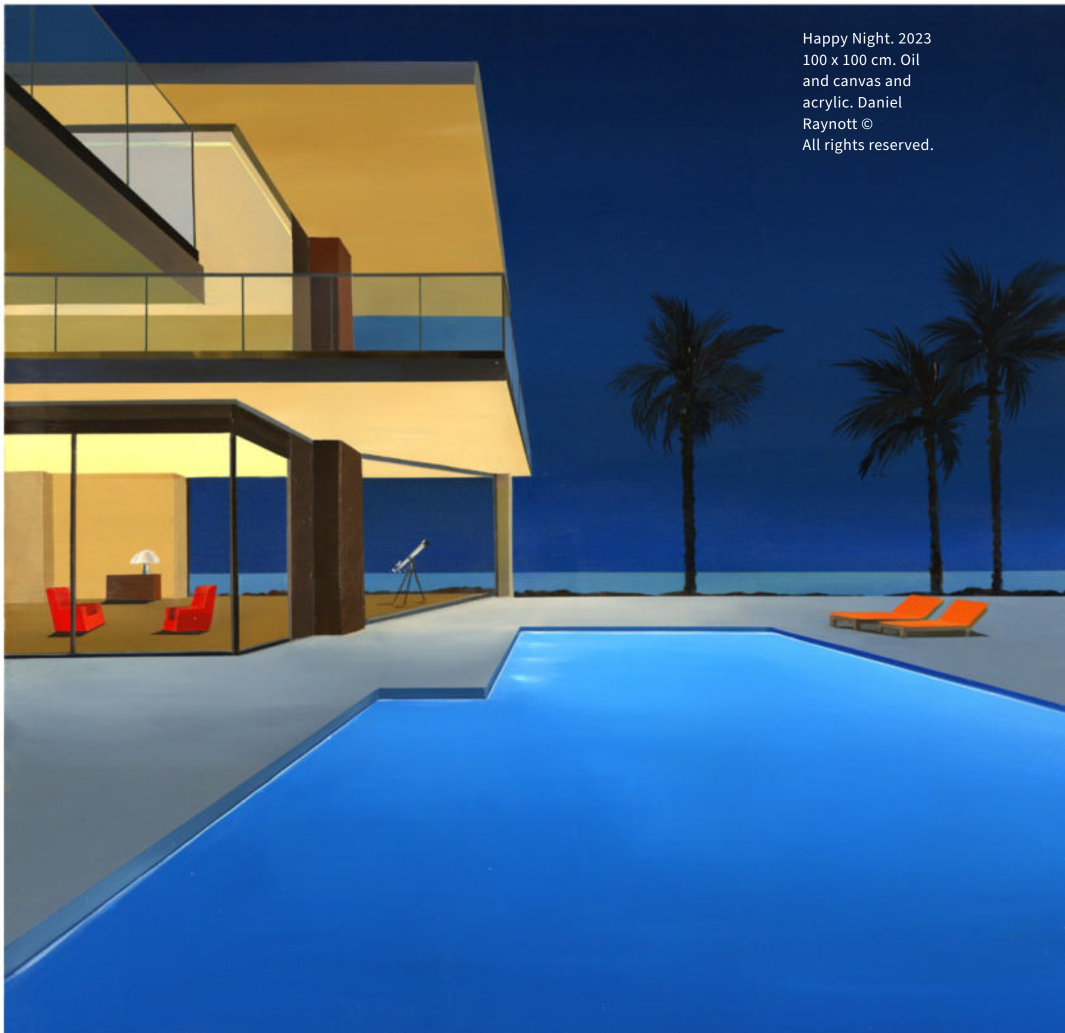
DANIEL RAYNOTT

A PAINTER OF HAPPINESS

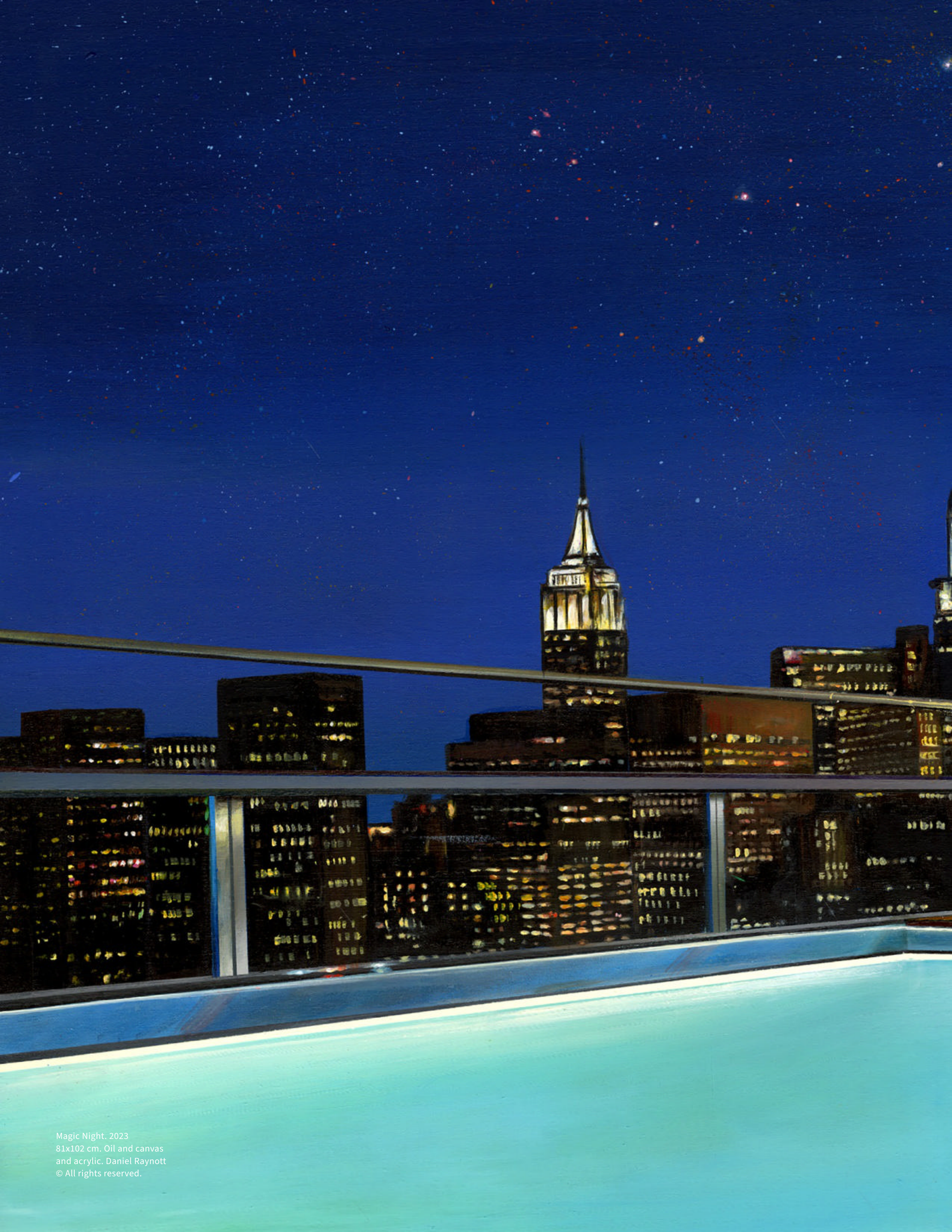


CALIFORNIA DREAM

California Retreat. 2023. 108 x108 cm. Oil and canvas and acrylic. Daniel Raynott © All rights reserved.



Happy Night. 2023 100 x 100 cm. Oil and canvas and acrylic. Daniel Raynott © All rights reserved.



Magic Night. 2023
81x102 cm. Oil and canvas
and acrylic. Daniel Raynott
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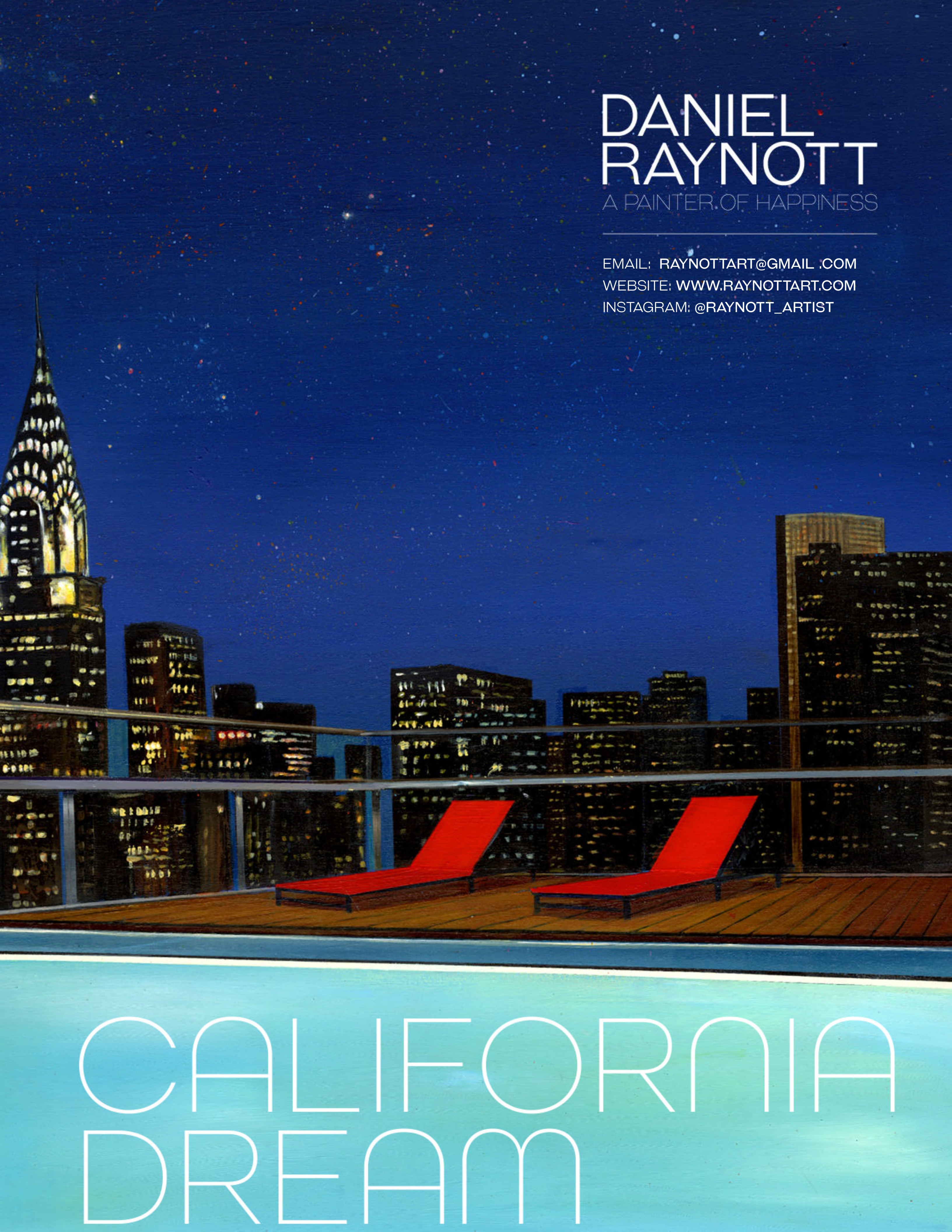


DANIEL RAYNOTT

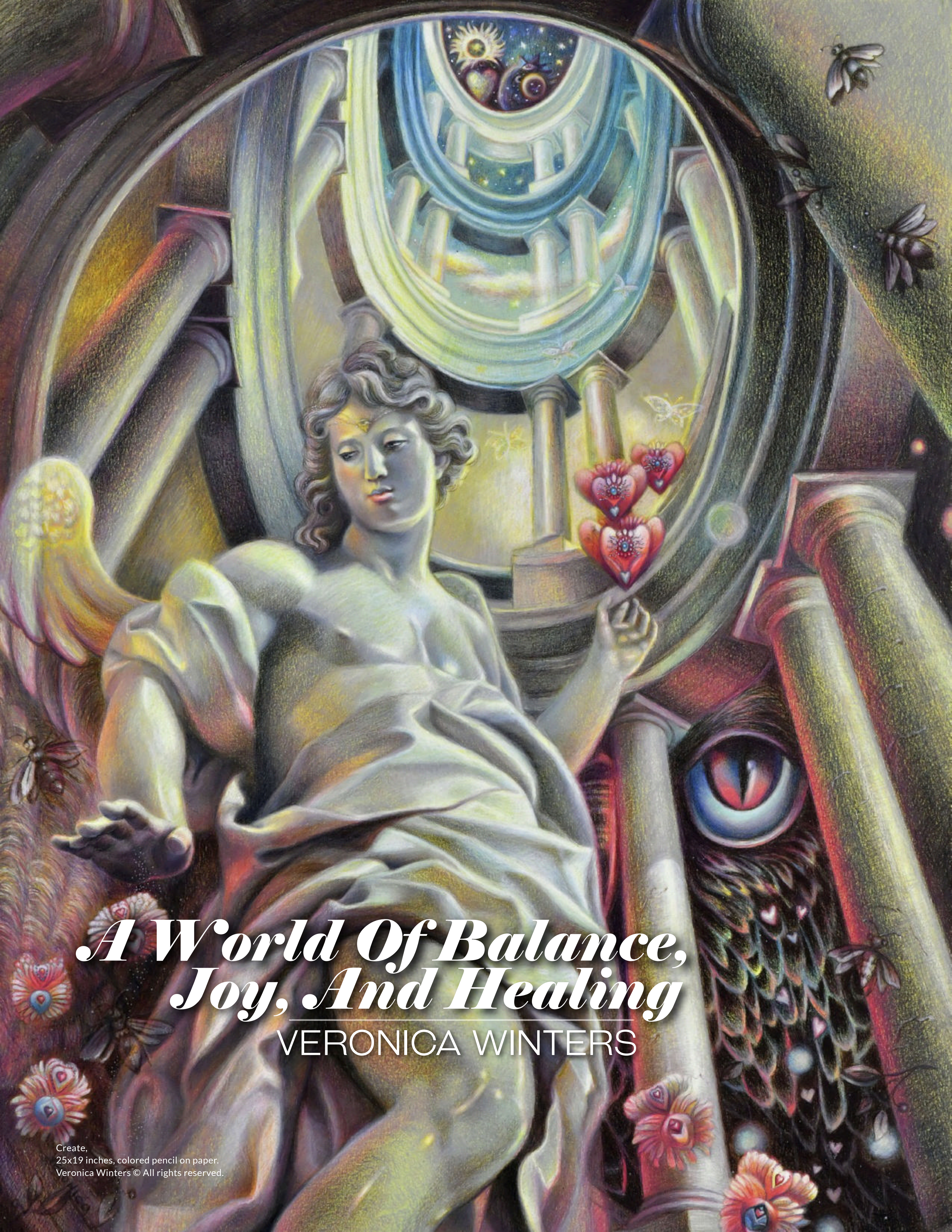
A PAINTER OF HAPPINESS

EMAIL: RAYNOTTART@GMAIL .COM
WEBSITE: WWW.RAYNOTTART.COM
INSTAGRAM: @RAYNOTT_ARTIST

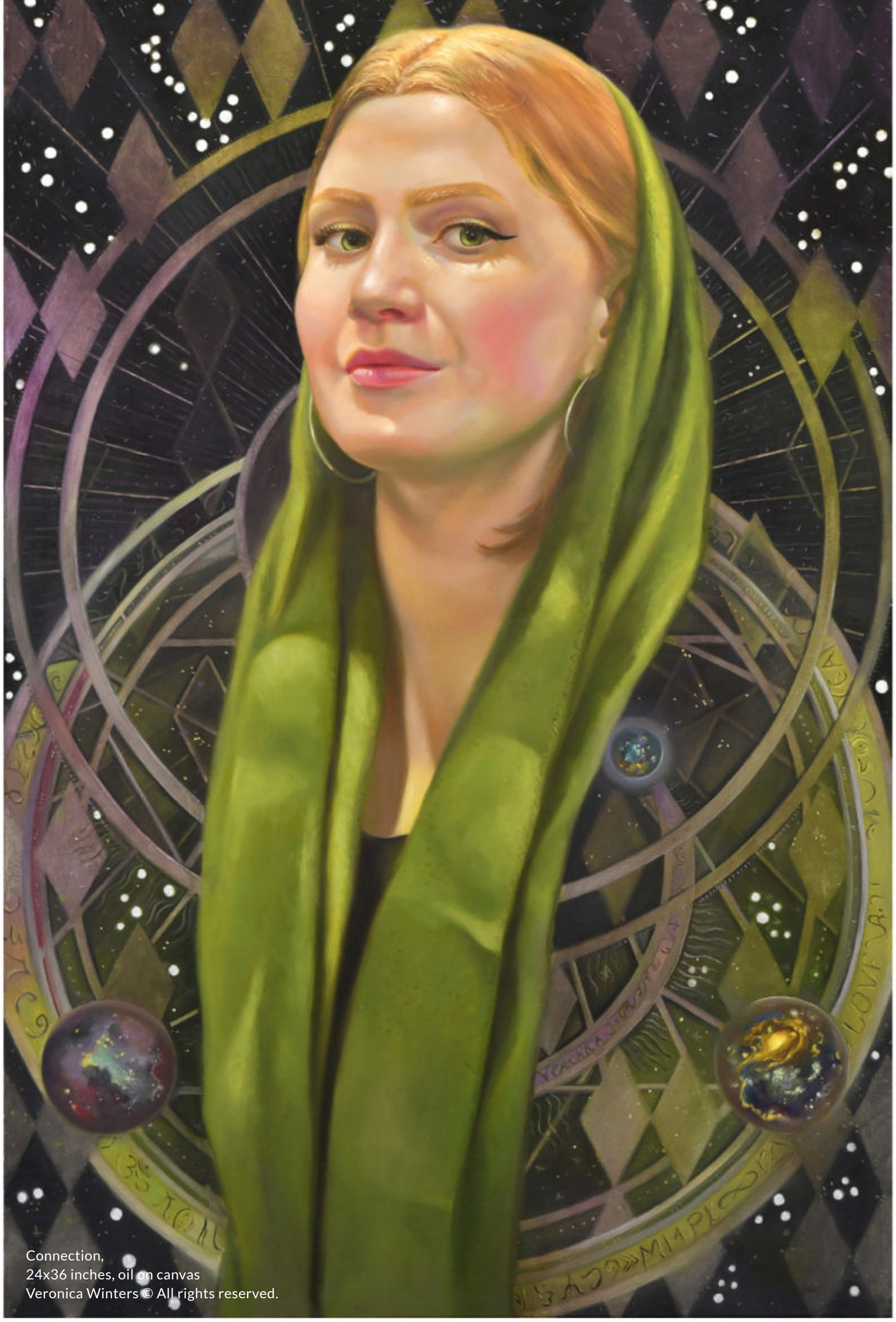
CALIFORNIA DREAM

A World Of Balance, Joy, And Healing

VERONICA WINTERS



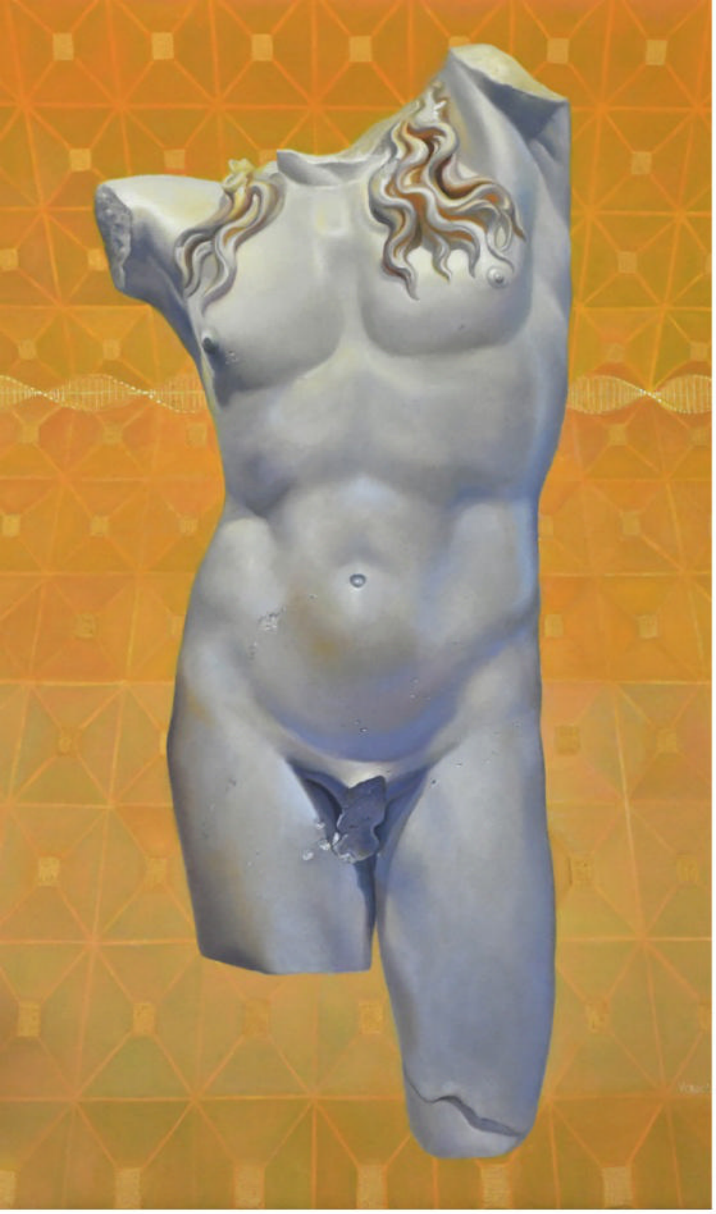
Create,
25x19 inches, colored pencil on paper.
Veronica Winters © All rights reserved.

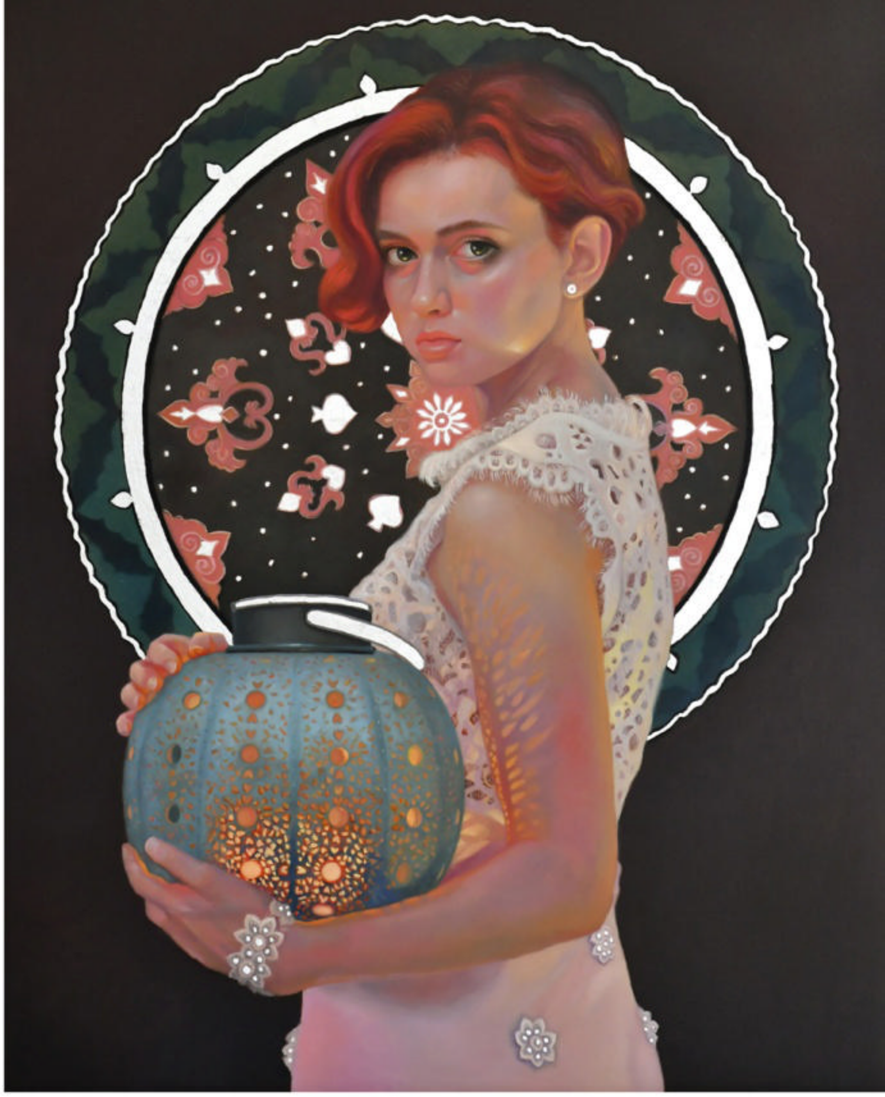


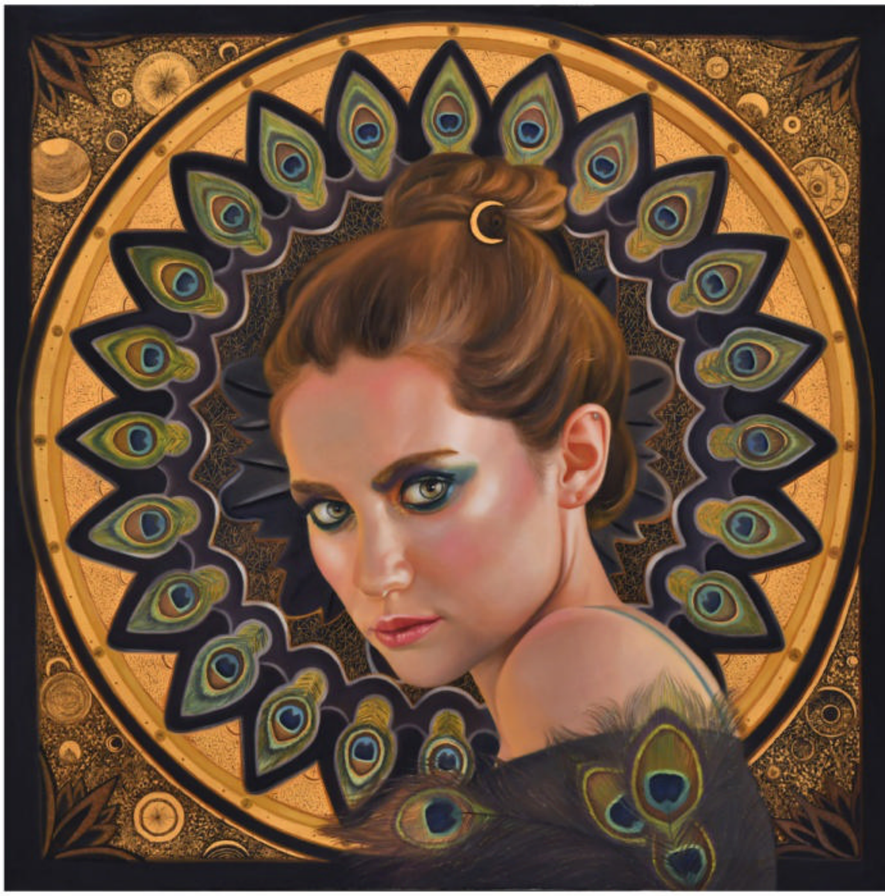
Connection,
24x36 inches, oil on canvas
Veronica Winters © All rights reserved.

"My symbolic art is one of self-discovery. Using my emotions, thoughts, events, history, and travel as an amalgam for inspiration, I create colorful, figurative art on paper and canvas. A collection of recent paintings and drawings is a meditation on the meaning of life, recorded out of my need to experience feelings of love, balance, joy, healing, and connection. I promised myself to paint the world I want to see, feel, and create, free of pain, judgment, and fear. I aim to inspire people to connect to their souls and light to form a heart-centered world."

VERONICA WINTERS







A World Of Balance, Joy, And Healing

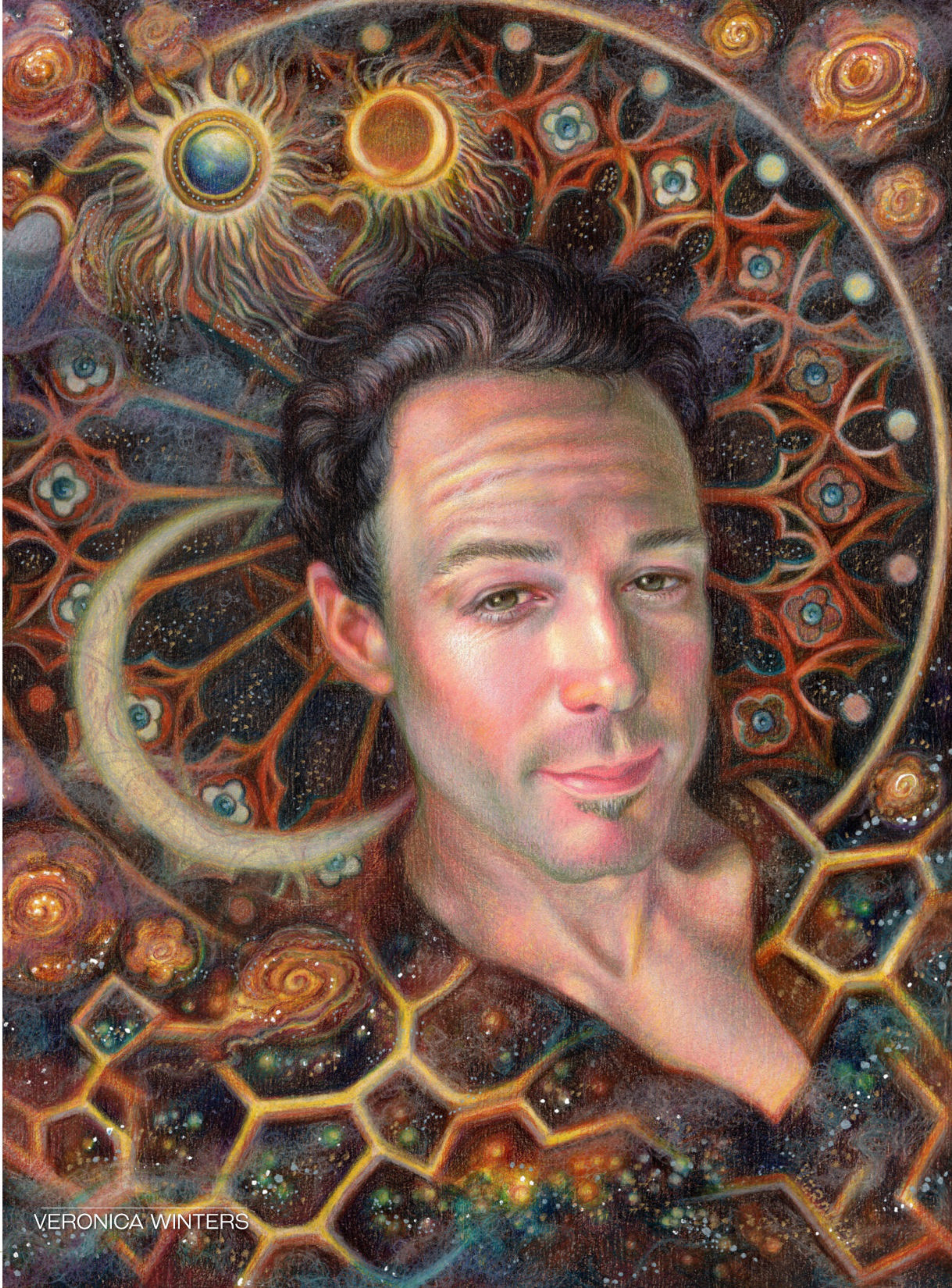
VERONICA WINTERS

Top Left: Torso,
24x36 inches, oil and acrylic on canvas.
Veronica Winters © All rights reserved.

Top Right: Carrying the light,
16x20 inches, oil & aluminum on panel.
Veronica Winters © All rights reserved.

Right: Midnight dream,
38x38 inches, oil and acrylic on canvas.
Veronica Winters © All rights reserved.

Right Page: Sebastian. between time and space, 12x16 inches. Colored pencil, diamond dust.
Veronica Winters © All rights reserved.



VERONICA WINTERS

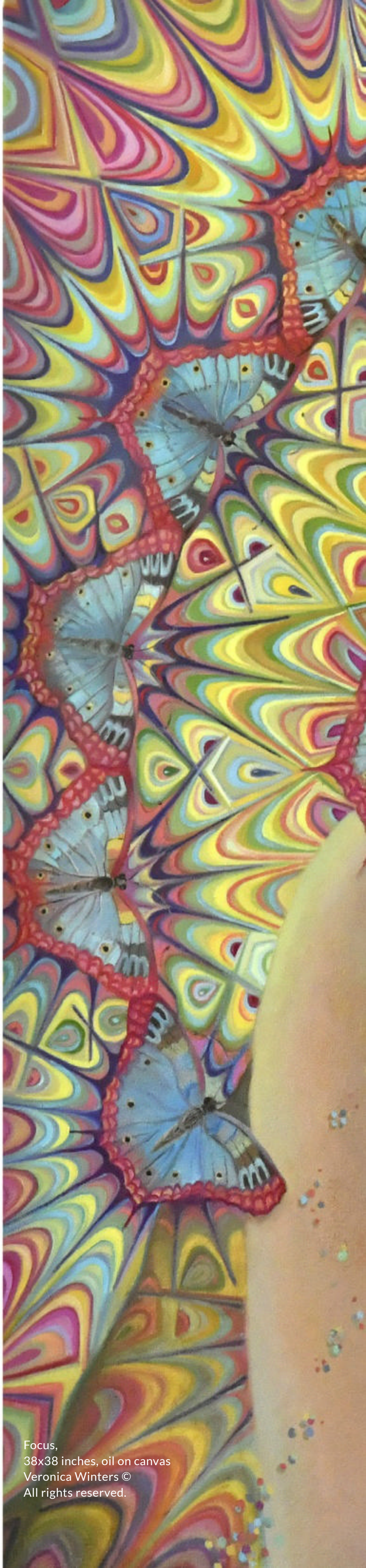
Goddess
noun

VERONICA WINTERS

A World Of Balance, Joy, And Healing

Through figurative oil paintings and colored pencil art, Veronica Winters, MFA, transports her viewers to another realm. In color, figure, and symbols, the artist explores the interconnectedness of everything living in the Universe to understand the meaning of life and the systems that support it. She enjoys painting the relationship between mind, body, and spirit, seeking to capture the secrets of the Universe.

Symbolic and influenced by classical artistic traditions, Winters' work serves as a tool—for herself and her viewers alike—to experience the healing potential of painting. Winters combines her imagination, realist training, and divine guidance painting visual stories in the art that contribute to creating a heart-centered world filled with light.


Focus,
38x38 inches, oil on canvas
Veronica Winters ©
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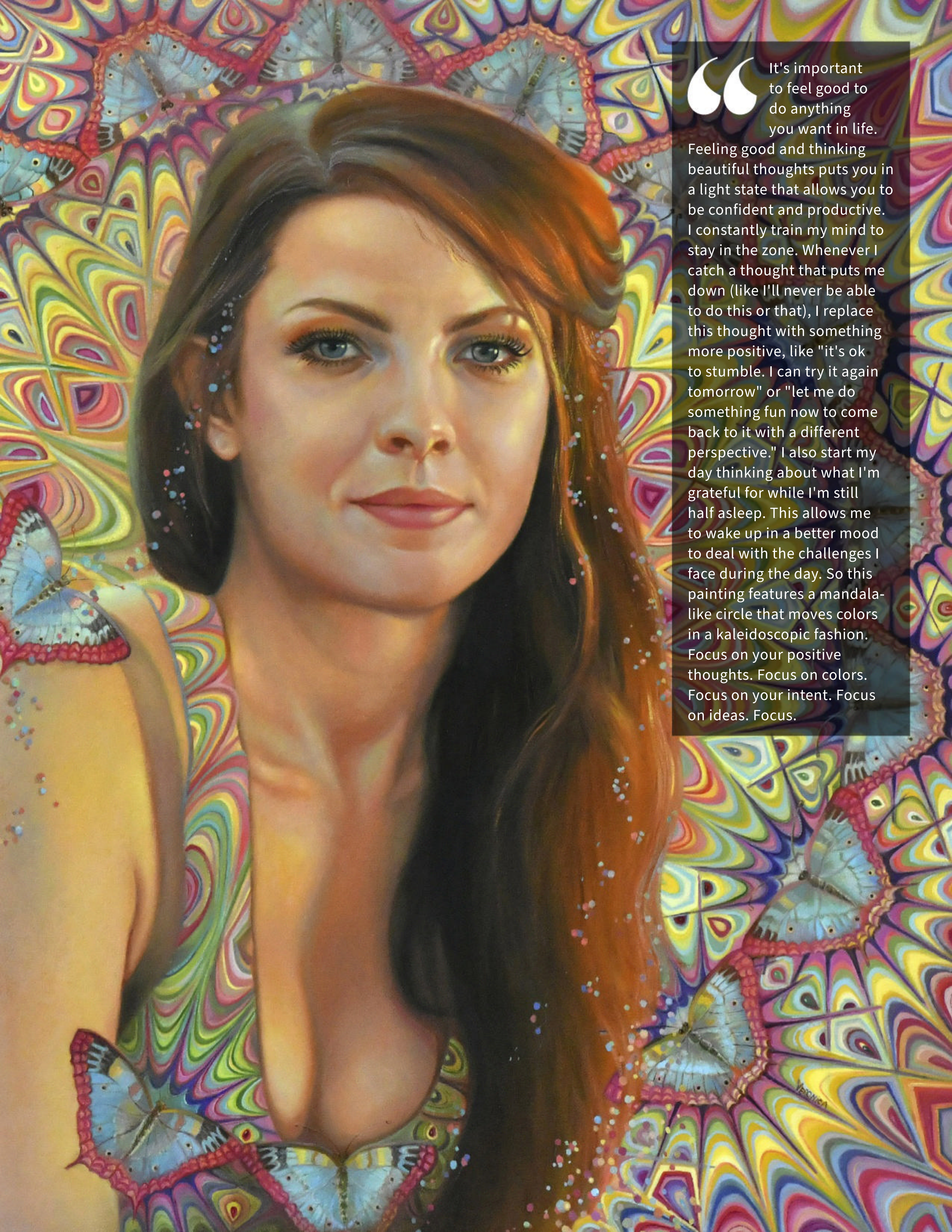
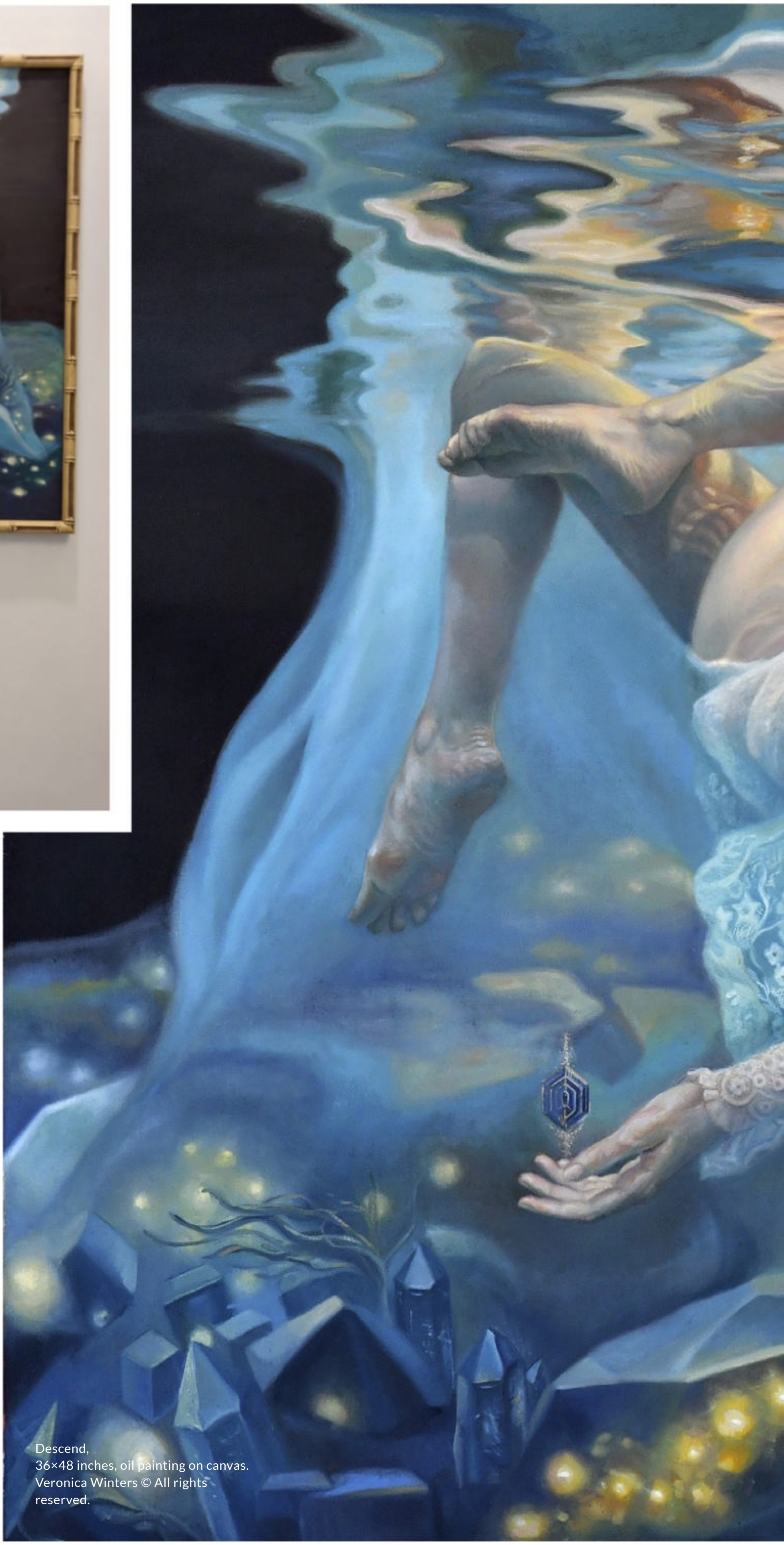
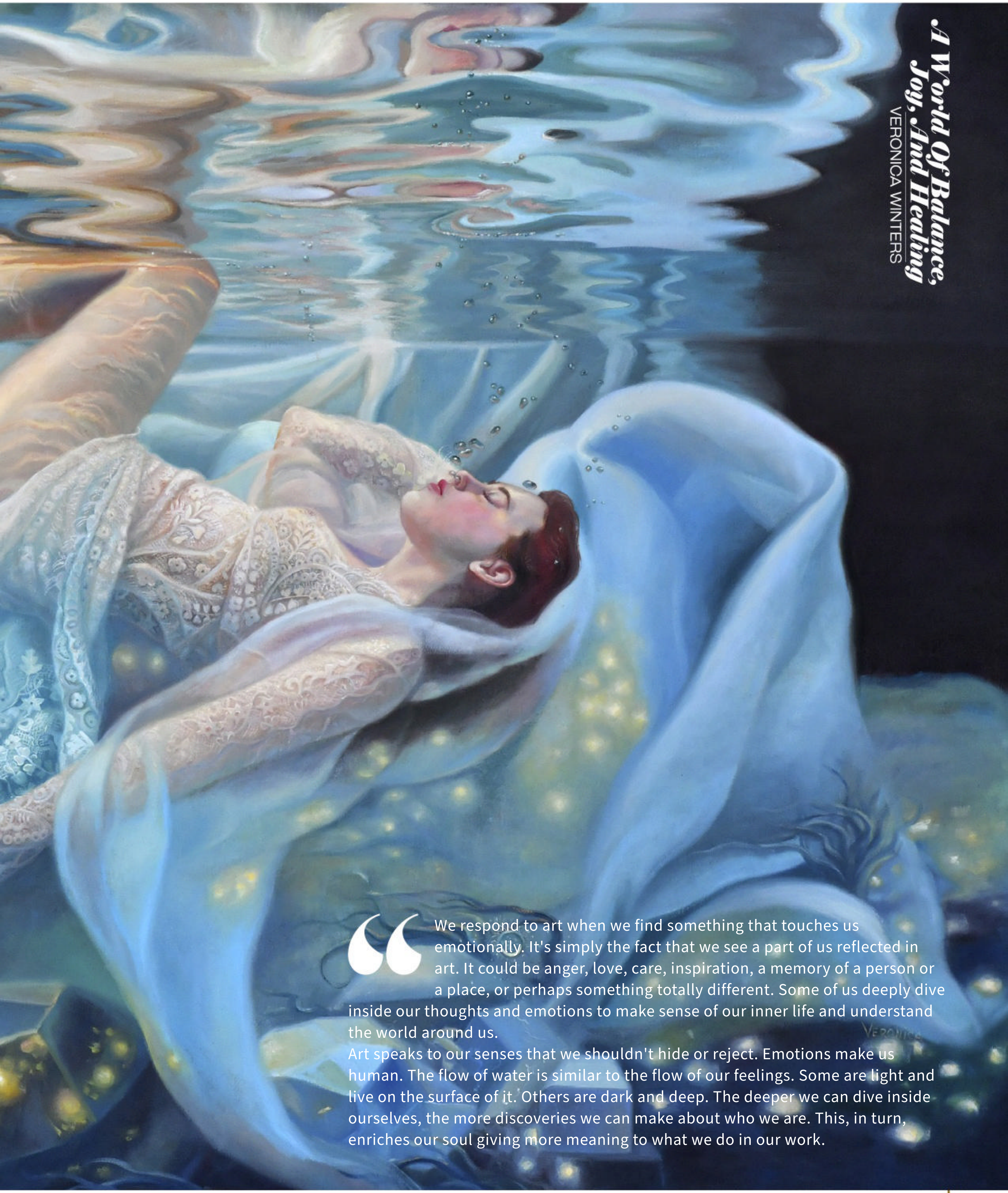


> It's important to feel good to do anything you want in life. Feeling good and thinking beautiful thoughts puts you in a light state that allows you to be confident and productive. I constantly train my mind to stay in the zone. Whenever I catch a thought that puts me down (like I'll never be able to do this or that), I replace this thought with something more positive, like "it's ok to stumble. I can try it again tomorrow" or "let me do something fun now to come back to it with a different perspective." I also start my day thinking about what I'm grateful for while I'm still half asleep. This allows me to wake up in a better mood to deal with the challenges I face during the day. So this painting features a mandala-like circle that moves colors in a kaleidoscopic fashion. Focus on your positive thoughts. Focus on colors. Focus on your intent. Focus on ideas. Focus.



Descend,
36×48 inches, oil painting on canvas.
Veronica Winters © All rights reserved.

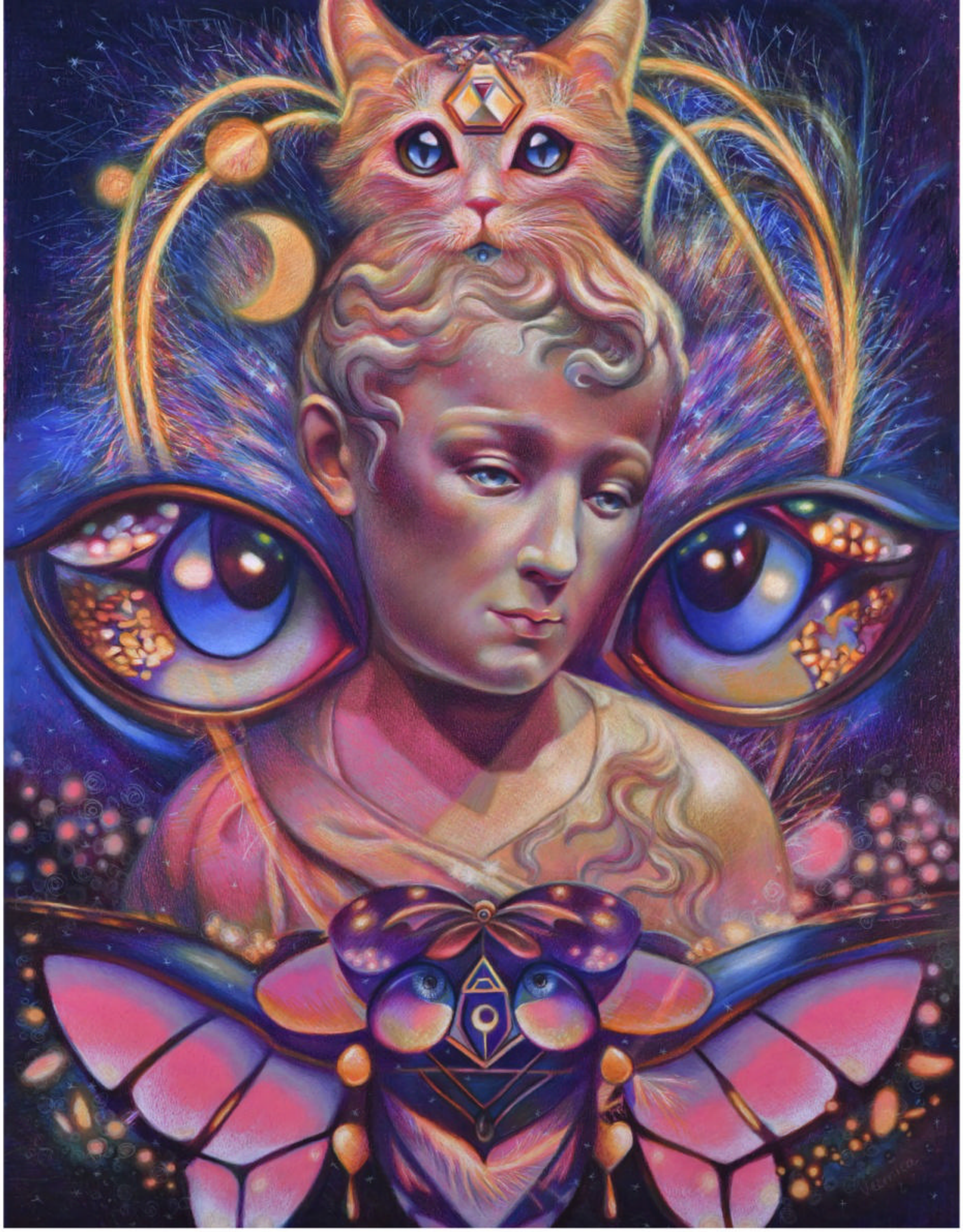
Born in Russia, Winters is a Florida-based portrait artist, instructor, and book author who is nationally recognized for her colored pencil drawing with the publication of the art instruction books titled The Colored Pencil Manual and How to Color Like an Artist by Dover Publications, NY. Veronica's art and writing have been published in numerous magazines and art books, including Strokes of Genius, Leisure Painter, Colored Pencil Magazine, the Guide Artists, the Artist, the American Art Collector, and the International Artist Magazine.
The artist studied art at OSU (BFA), Penn State (MFA), the Grand Central Academy of Art, and the Art Students League in New York.



A World Of Balance, Joy, And Healing

VERONICA WINTERS

> “We respond to art when we find something that touches us emotionally. It's simply the fact that we see a part of us reflected in art. It could be anger, love, care, inspiration, a memory of a person or a place, or perhaps something totally different. Some of us deeply dive inside our thoughts and emotions to make sense of our inner life and understand the world around us.
>
> Art speaks to our senses that we shouldn't hide or reject. Emotions make us human. The flow of water is similar to the flow of our feelings. Some are light and live on the surface of it. Others are dark and deep. The deeper we can dive inside ourselves, the more discoveries we can make about who we are. This, in turn, enriches our soul giving more meaning to what we do in our work.

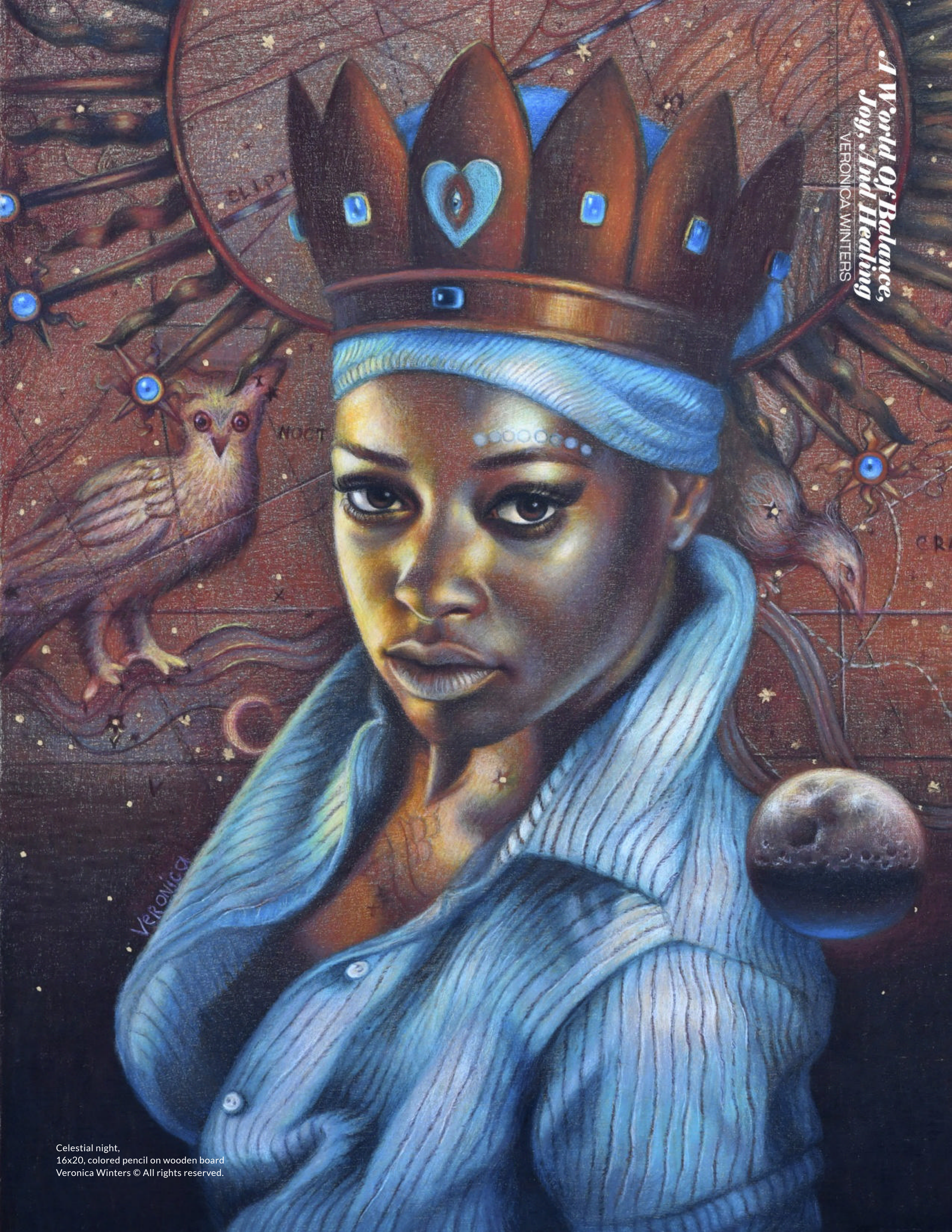


Child of Love,
25x19 inches, colored pencil on paper
Veronica Winters © All rights reserved.

“My drawing titled "Child of Love" was visually and musically inspired by various sources. Much inspiration came from a beautiful but sad song, "Child of Love," by Alvaro Santamaria and Jessica Om. The spirit and emotion of this song mirrored the feelings I experienced at the moment in time when my son was going through severe difficulties in life. When I designed the image based on my references, the main subject was my photo of a classical sculpture of a boy I took somewhere in Italy. The sculpture looked alive, so I turned it into my artwork, designing other elements and colors around the figure. The drawing ended up representing childhood dreams, magic, and hope, with a bit of melancholy captured in the boy's eyes. It's a large, 100 percent colored pencil drawing that takes a month of full-time work.

A World Of Balance, Joy, And Healing

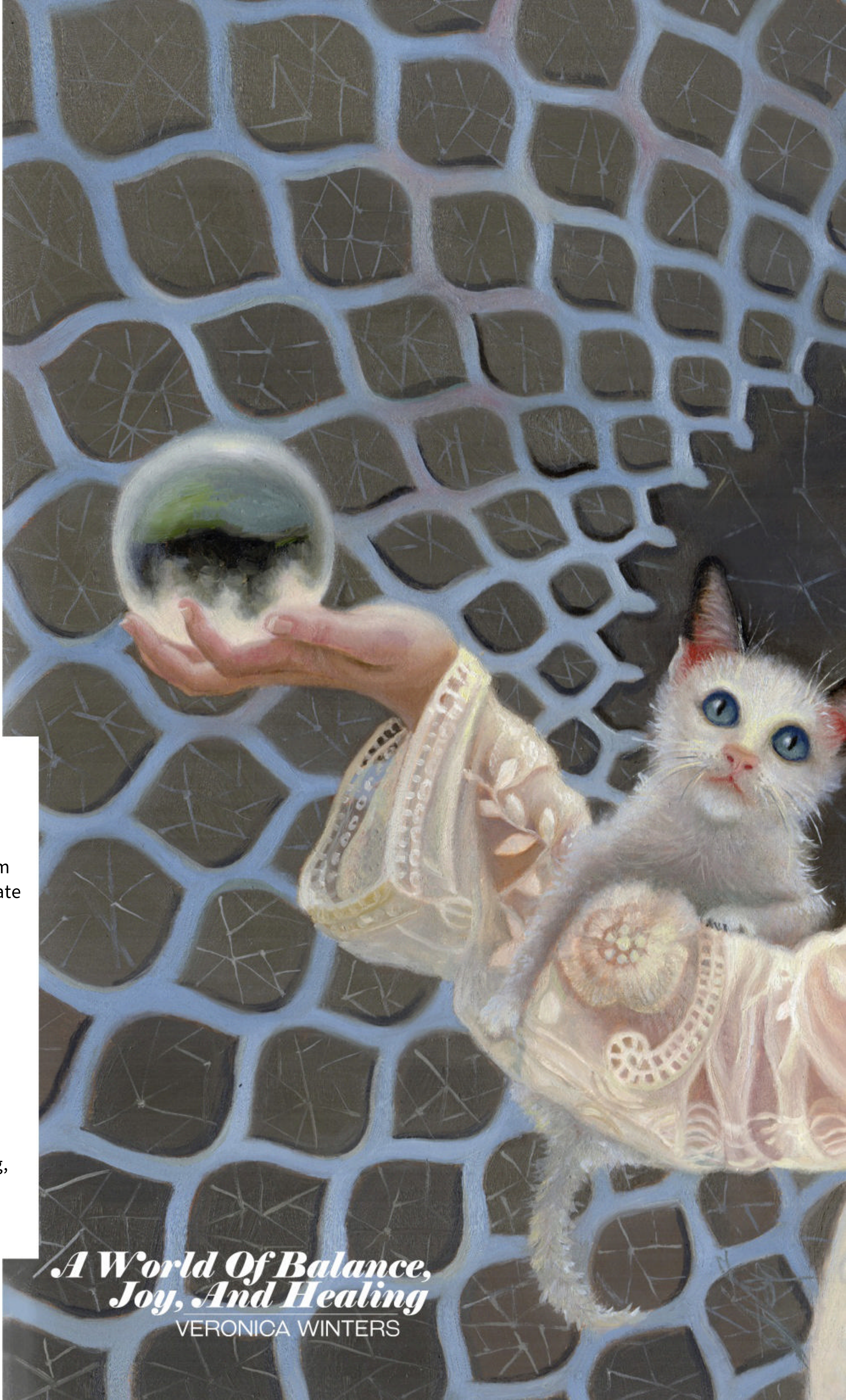
VERONICA WINTERS



Celestial night,
16x20, colored pencil on wooden board
Veronica Winters © All rights reserved.

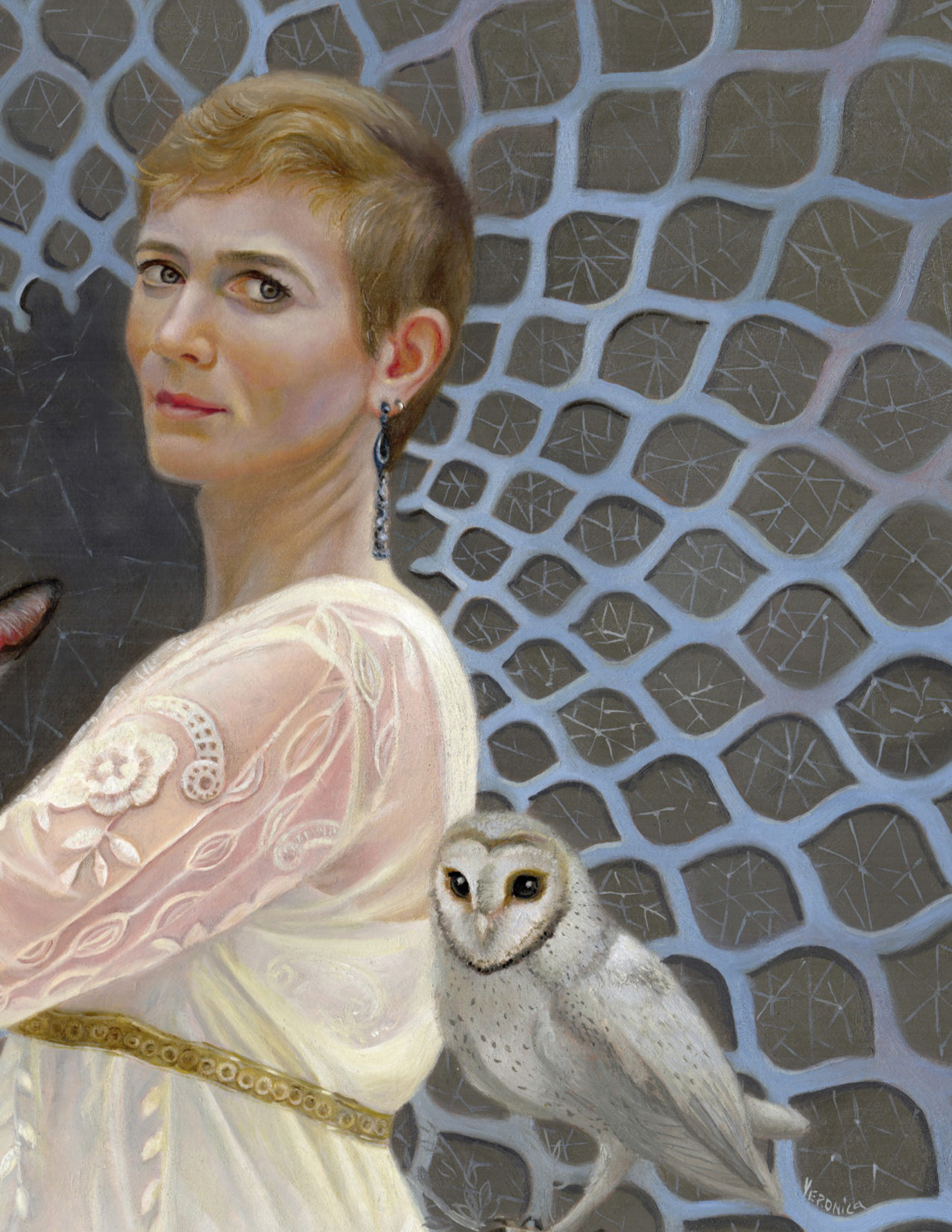
A World Of Balance, Joy, And Healing

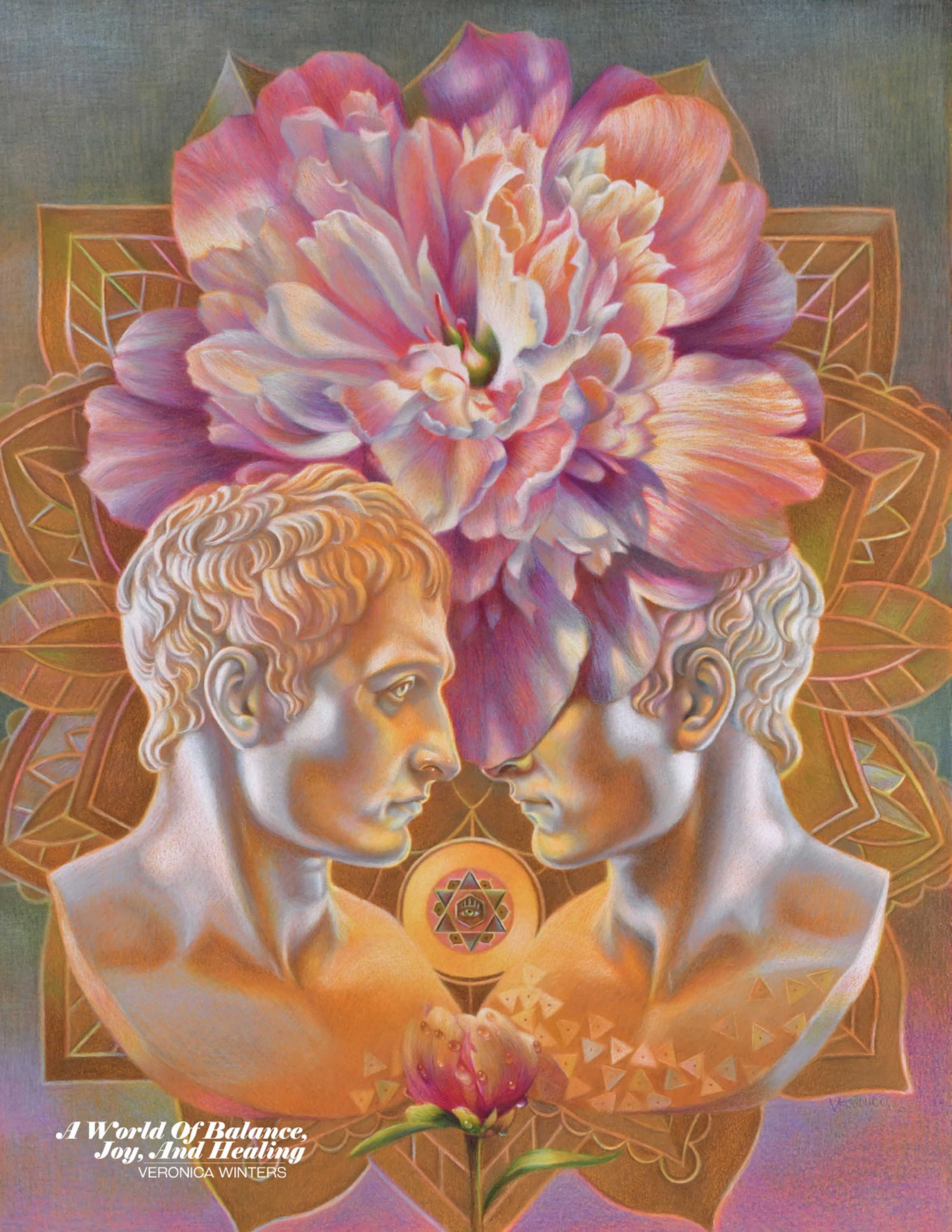
VERONICA WINTERS



Miracle of life #2.
12x16 inches. Oil on canvas.
Veronica Winters ©
All rights reserved.

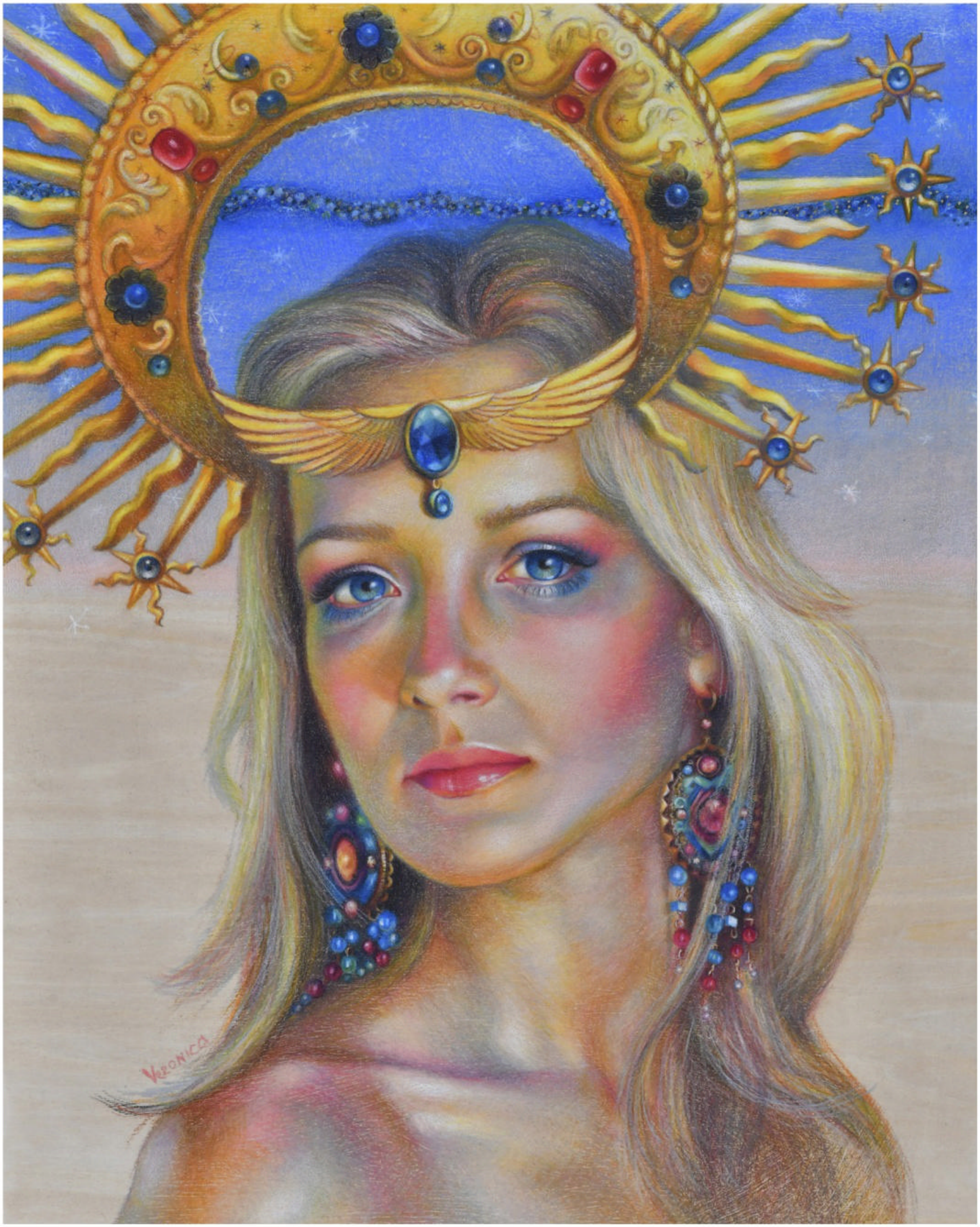
> “
>
> Using my emotions, thoughts, events, history, and travel as an amalgam for inspiration, I create colorful, figurative art on paper and canvas. A collection of recent paintings and drawings is a meditation on the meaning of life, recorded out of my need to experience feelings of love, balance, joy, healing, and connection.
>
> - Veronica Winters


VERONICA



A World Of Balance, Joy, And Healing

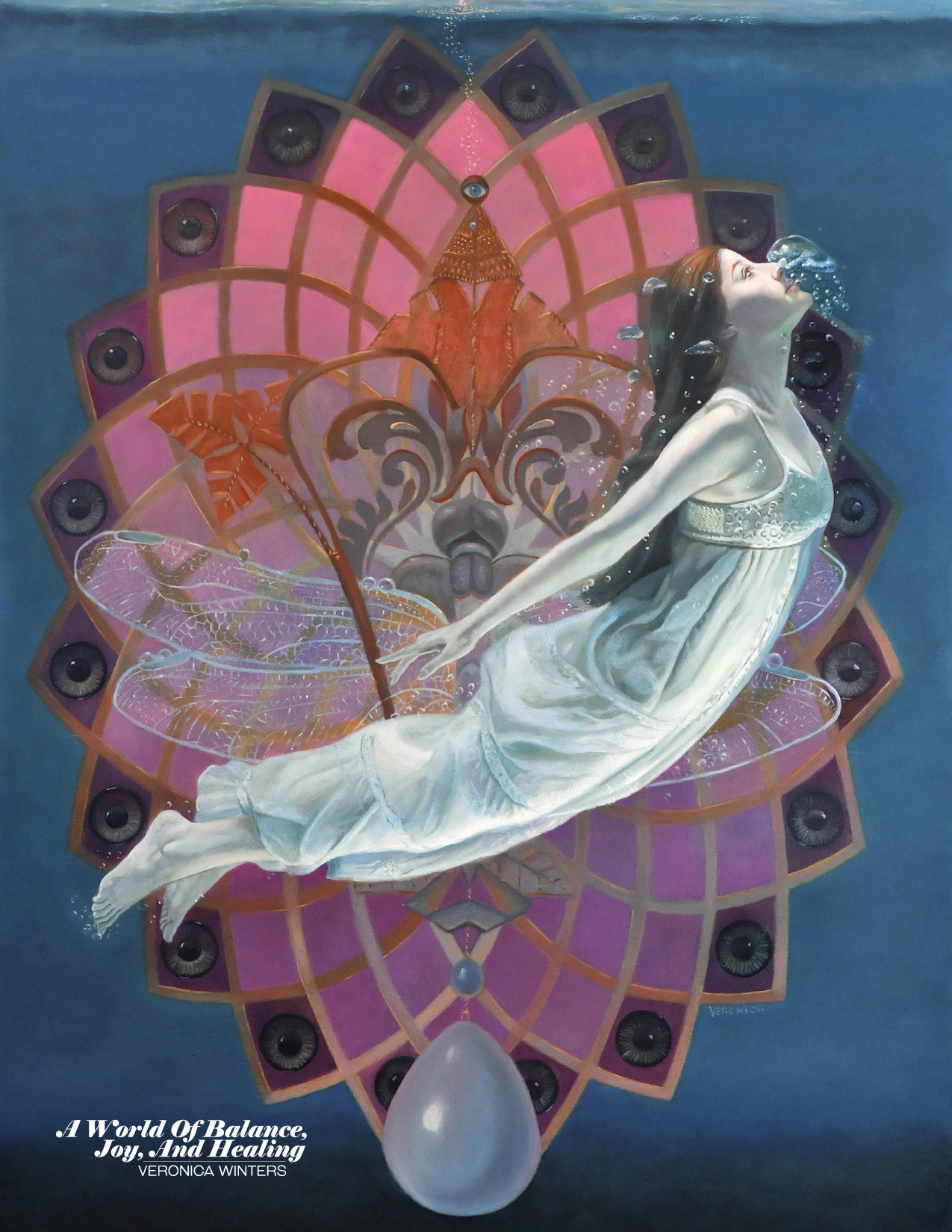
VERONICA WINTERS



Left Page: Omnipresent Mind.
19x25 inches. Colored pencil on paper.
Veronica Winters © All rights reserved.

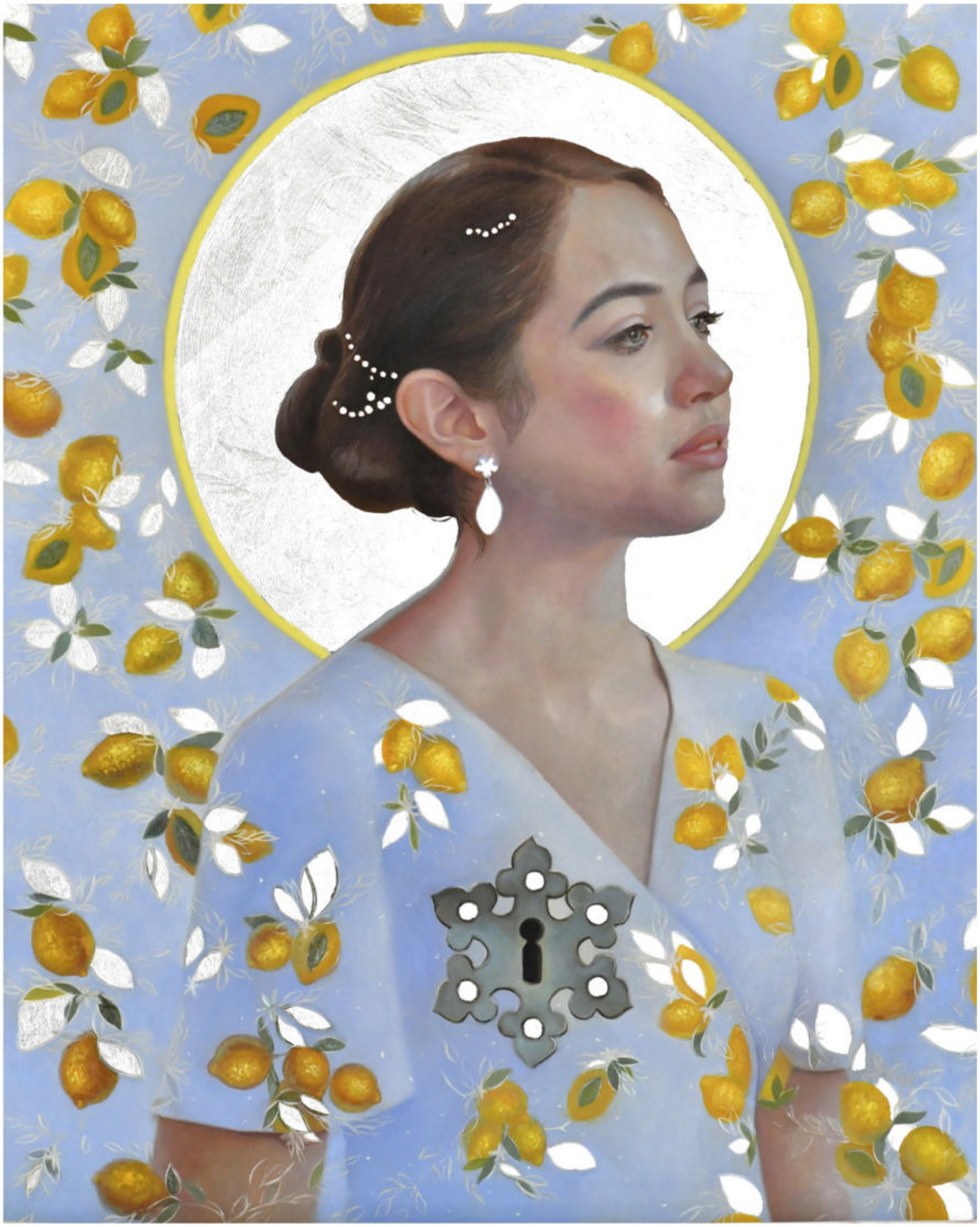
Celestial Day, 16x20 inches. Colored pencil on a wooden board.
Veronica Winters © All rights reserved.

> “The colored pencil drawing titled Omnipresent mind signifies the relationship between consciousness and existence expressed through human beings. The omnipresent mind is everywhere and in everything.



A World Of Balance, Joy, And Healing

VERONICA WINTERS



Left Page: Flight.
18x24 inches. Oil on panel.
Veronica Winters © All rights reserved.

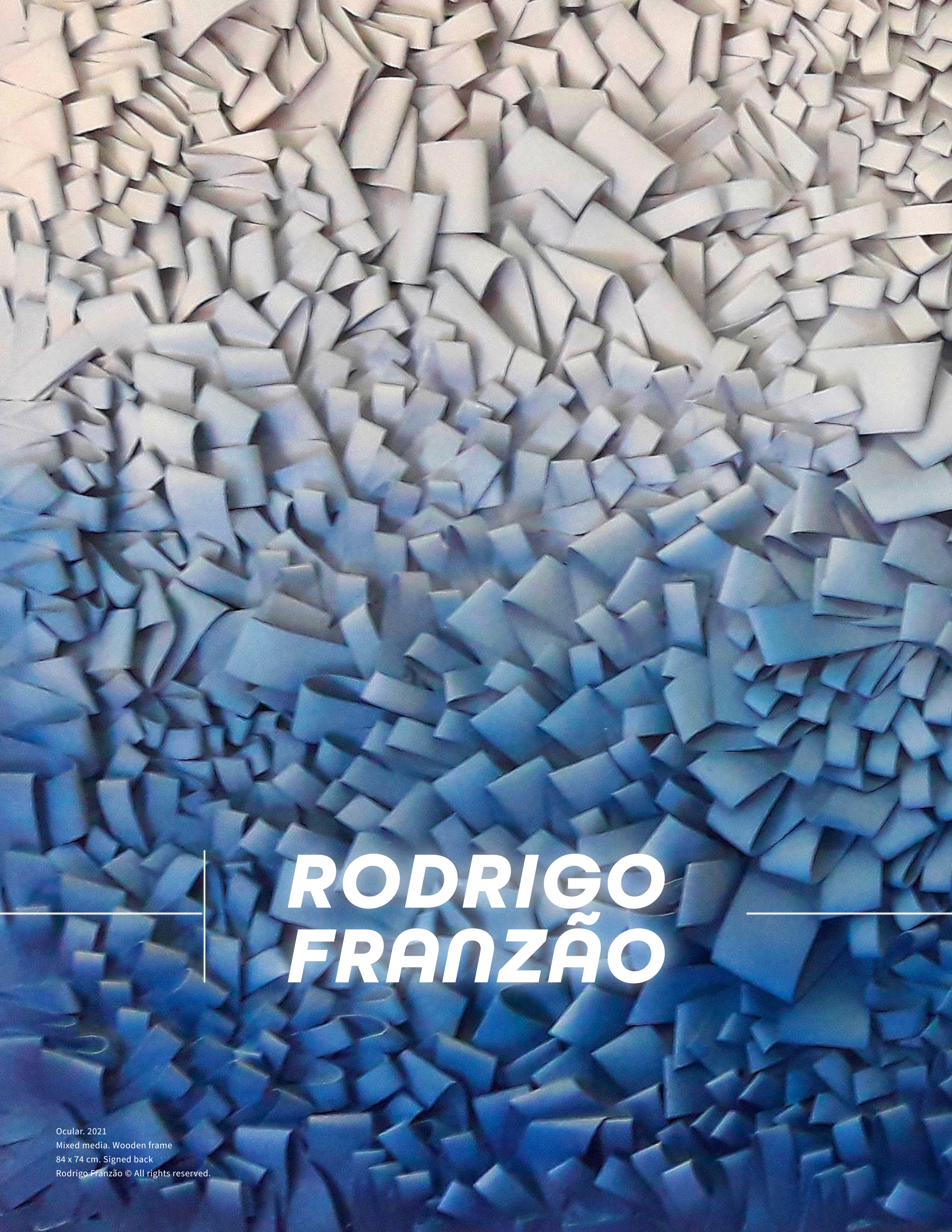
Sunshine,
16x20 inches, Oil & aluminum on panel.
Veronica Winters © All rights reserved.

A World Of Balance, Joy, And Healing

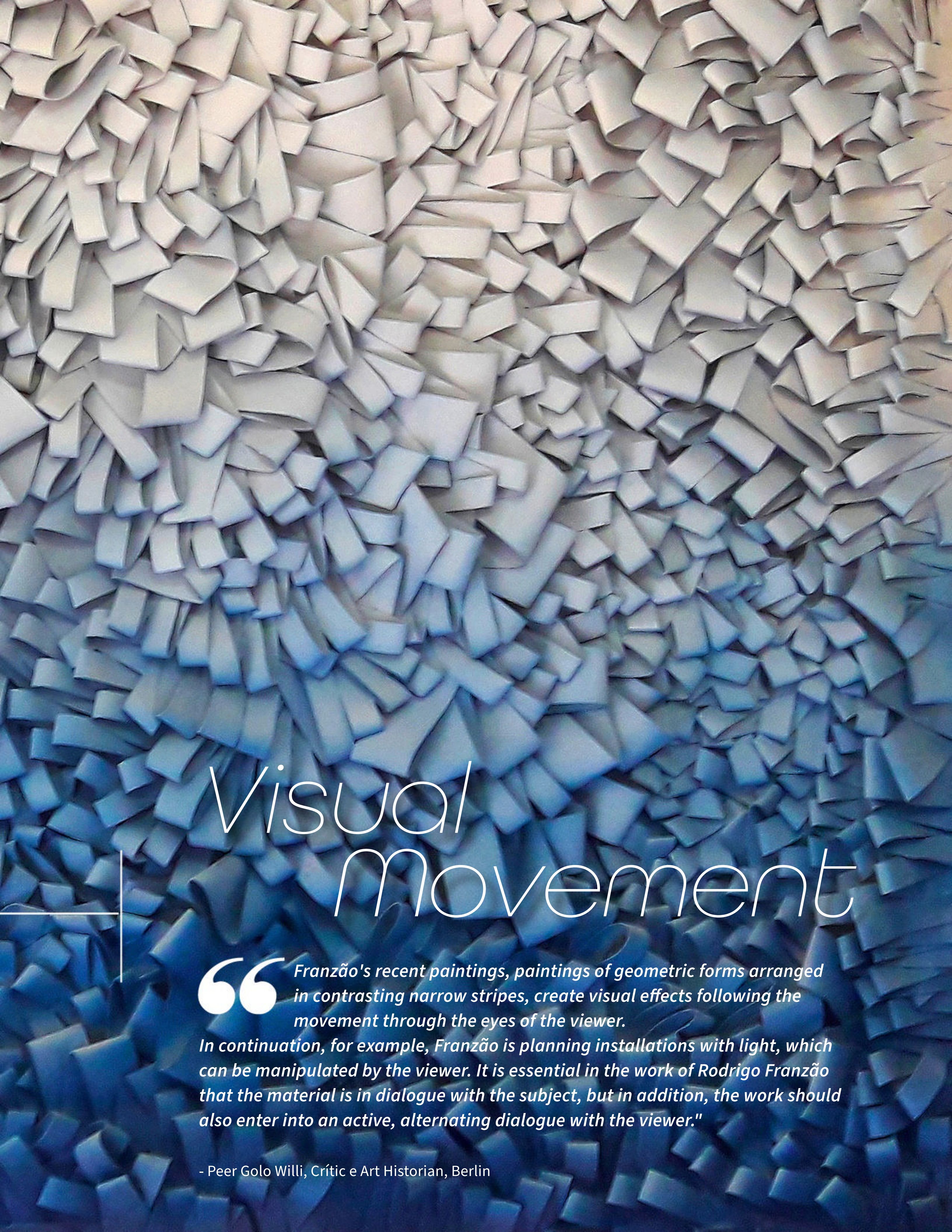
VERONICA WINTERS

WEBSITE: VERONICASART.COM | INSTAGRAM: @VERONICAWINTERSART
YOUTUBE: @VERONICASART | TIKTOK: @VERONICAWINTERSART

RODRIGO FRANZÃO



Ocular. 2021
Mixed media. Wooden frame
84 x 74 cm. Signed back
Rodrigo Franzão © All rights reserved.

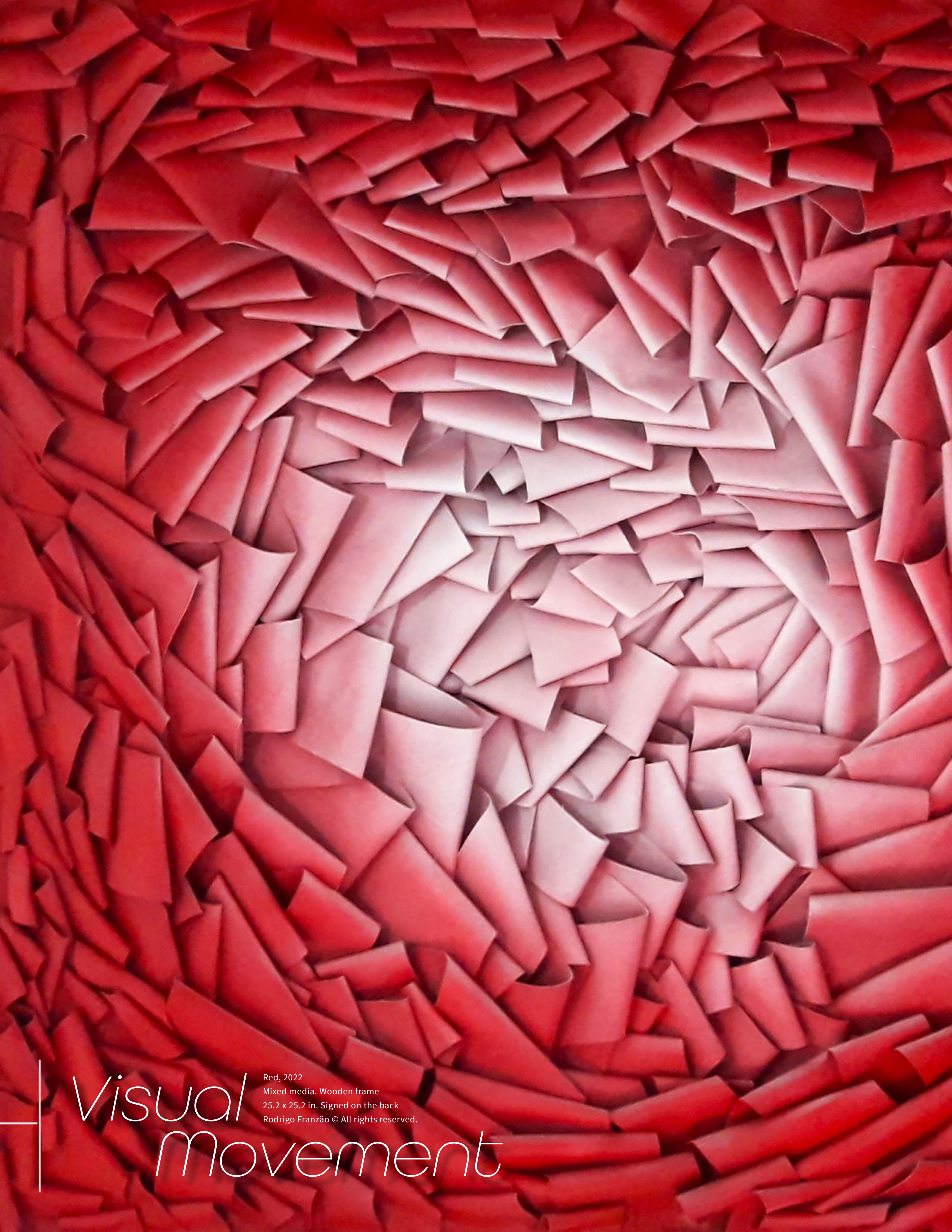


Visual Movement

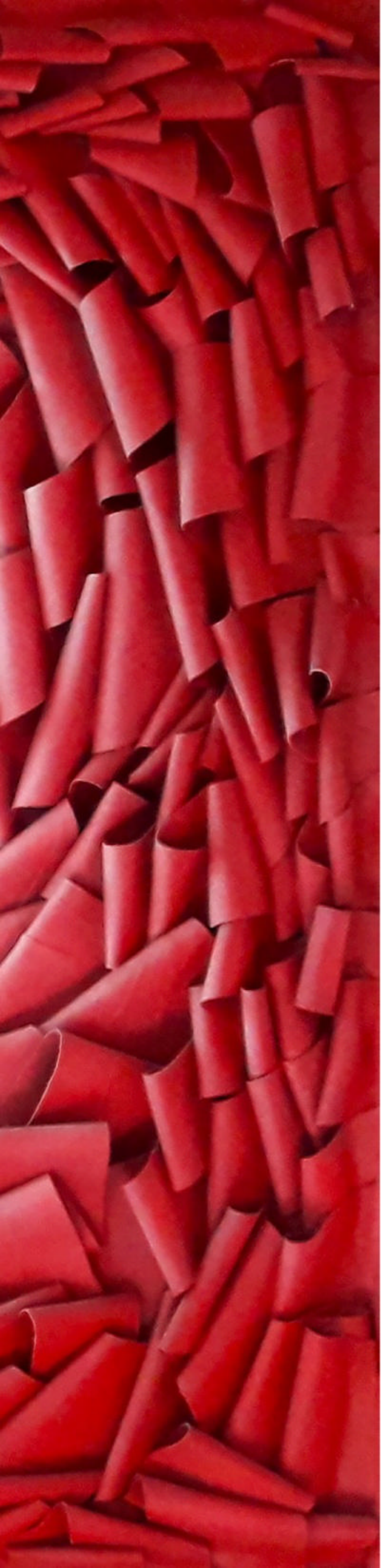
"Franzão's recent paintings, paintings of geometric forms arranged in contrasting narrow stripes, create visual effects following the movement through the eyes of the viewer.
In continuation, for example, Franzão is planning installations with light, which can be manipulated by the viewer. It is essential in the work of Rodrigo Franzão that the material is in dialogue with the subject, but in addition, the work should also enter into an active, alternating dialogue with the viewer."

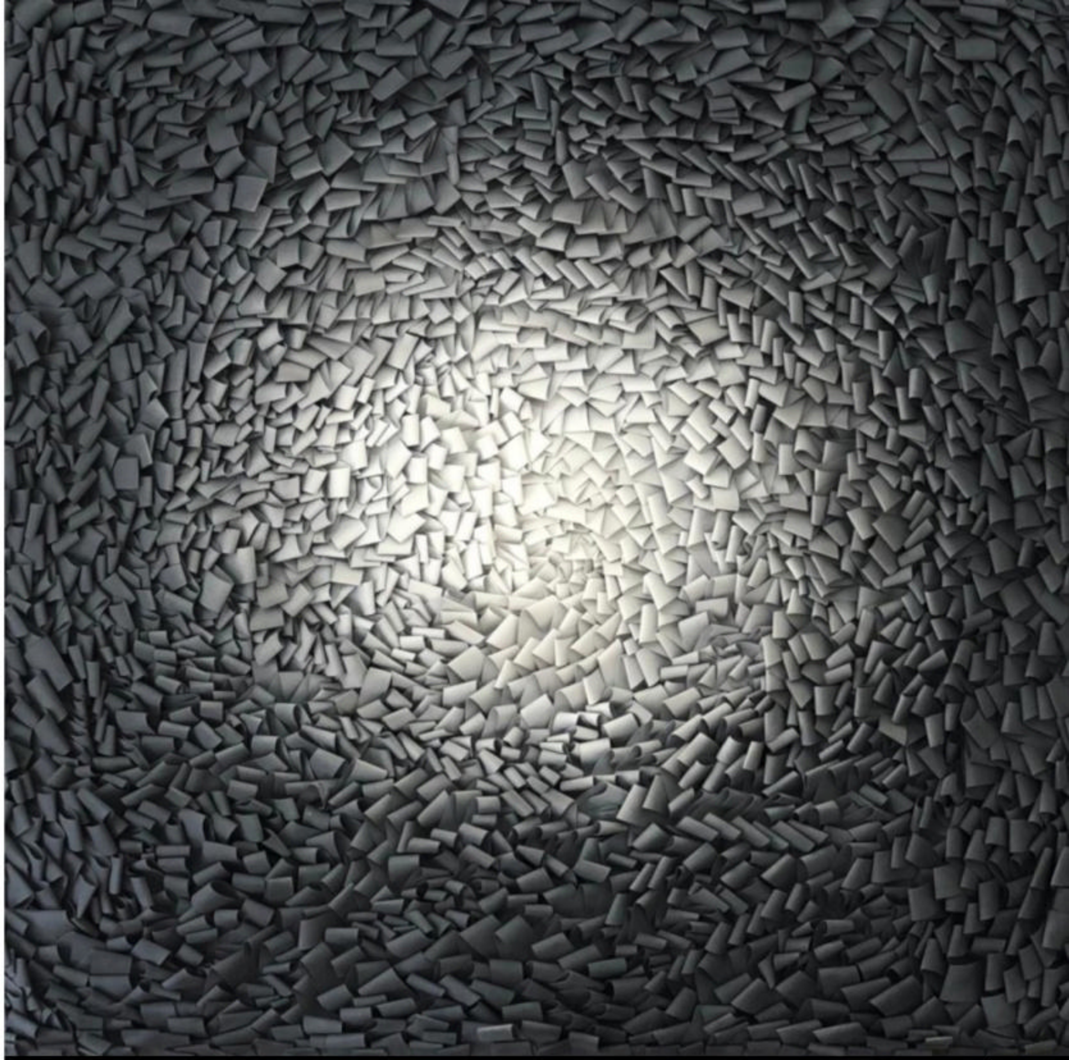
- Peer Golo Willi, Crític e Art Historian, Berlin

Visual Movement



Red, 2022
Mixed media. Wooden frame
25.2 x 25.2 in. Signed on the back
Rodrigo Franzão © All rights reserved.





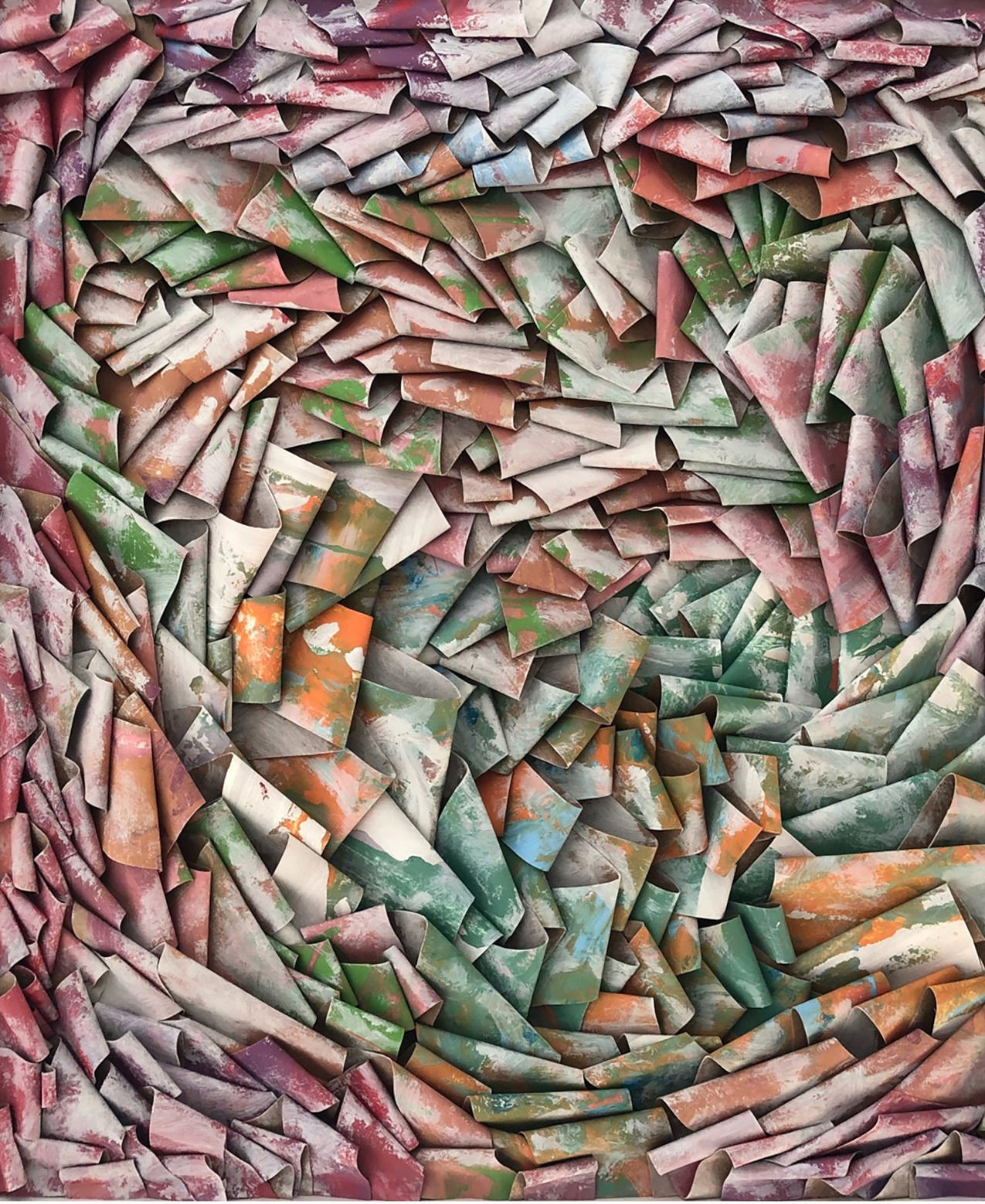
RODRIGO FRANZÃO

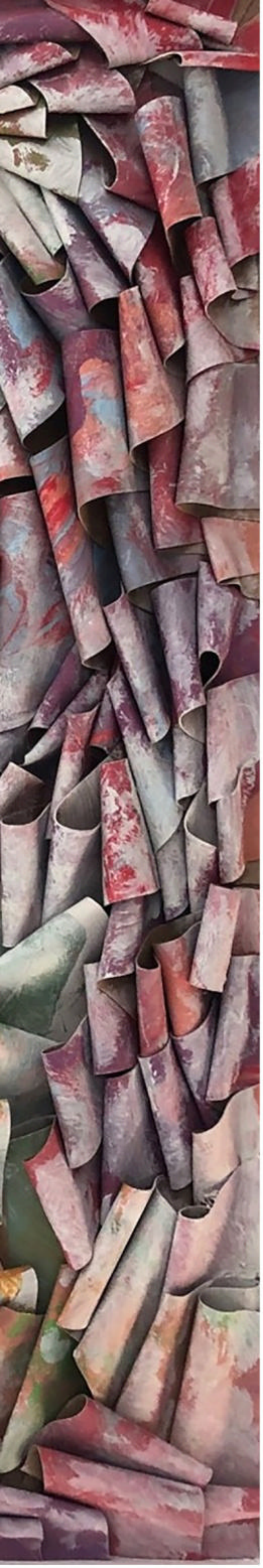
Rodrigo Franzão is a contemporary Brazilian mixed media artist who works mainly with textile elements, creating three-dimensional abstract geometric shapes out of everyday materials. These "reinventions" push the boundaries of textile art, elevating the material out of the realm of utilitarian craft into pure art for art's sake.

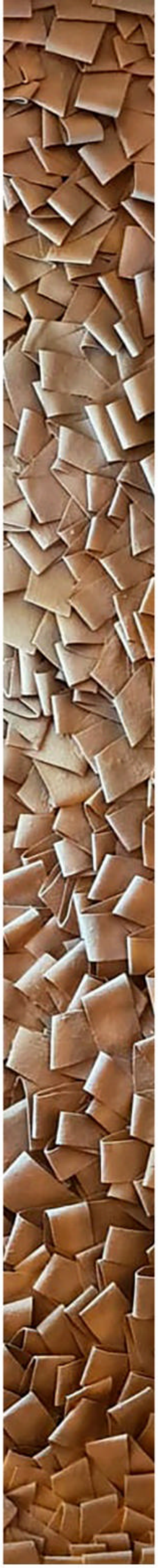
His elaborate, highly rhythmic pieces are created by hand-placing each individual piece of material onto a three-dimensional substrate. Dynamic tension is evident between the tangible sense of hand-work and theoverall effect of the abstraction. One element at a time, his artworks emerge as a shimmering field that is never static, giving a sense of organic life and movement.

Rodrigo seeks to synthesize principles from different mediums with degrees in Language and Visual Arts, with an MBA in Art History e Visual Culture and a concentration in Psychopedagogy and Art Therapy. His sculptural works evoke emotions through the interplay of color, light, and texture.

Top: Gray, 2022
Mixed media. Wooden frame
39.37 x 39.37 in. Signed back
Rodrigo Franzão © All rights reserved.





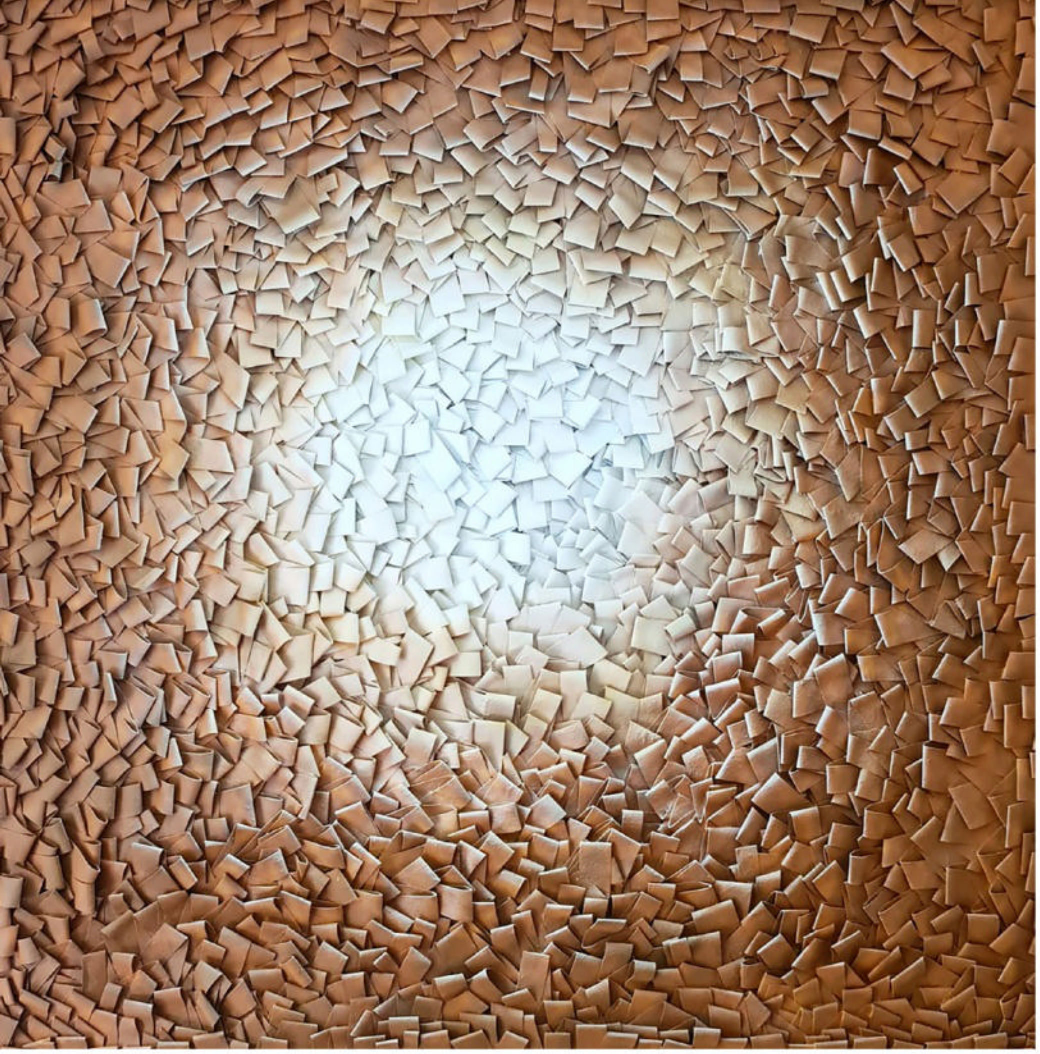


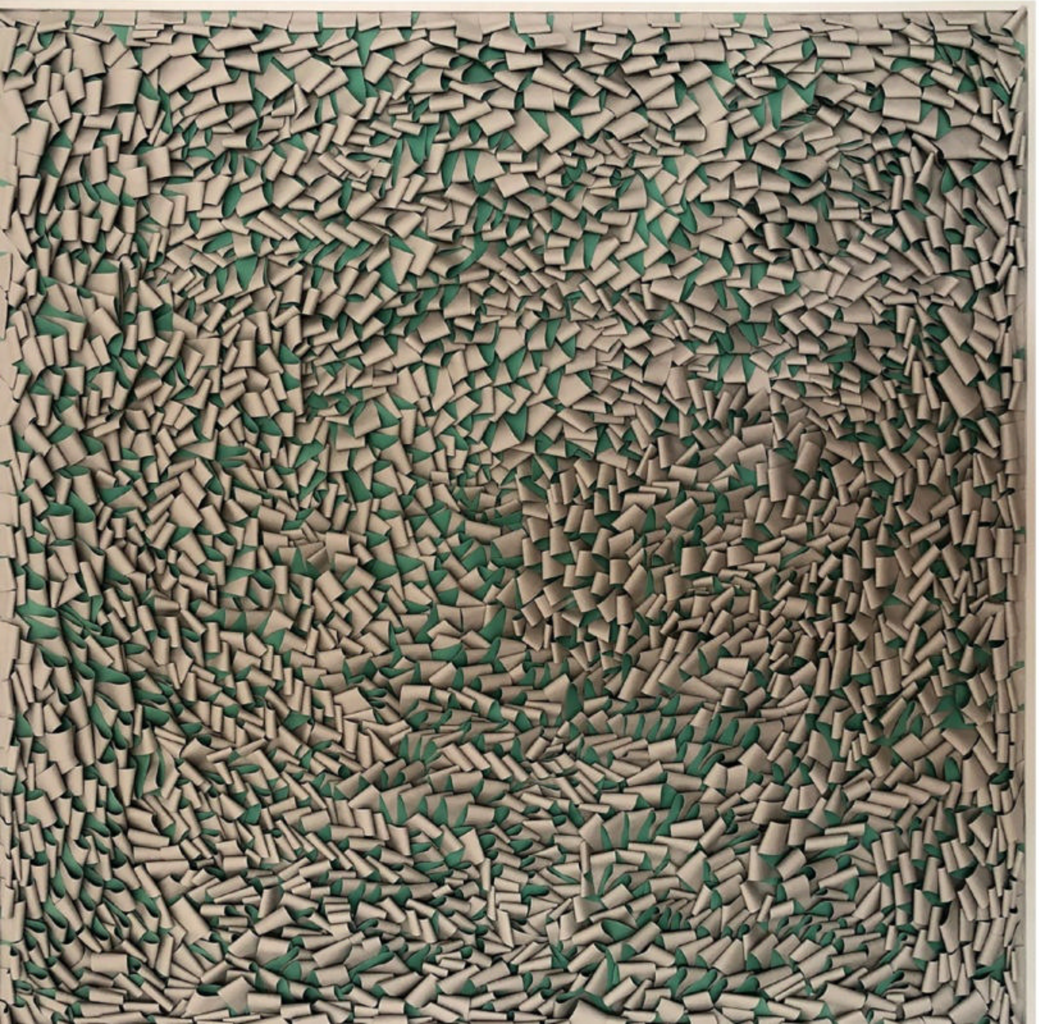
RODRIGO FRANZÃO

Lives and works in São Paulo, Brazil, producing mixed media art, painting, and video art. His research is linked to philosophical and psychological approaches, in which he takes place in the observation of human behavior as a social being. He develops his ideas on different supports such as fabrics, recycled materials, natural pigments, as well as paper. His curriculum includes numerous individual and collective exhibitions, and his work is present in private collections in New York, São Paulo, London, Los Angeles, Berlin, Portugal, Spain, Detroit, Miami, New Orleans, and public collections such as National Arts Clubs, New York, USA, Exhibition Center Odivelas Museum, Lisbon, Portugal, Superior Court of Justice Museum, Brasília, Brazil. The artist has already presented his works in individual exhibitions In Brazil, United States, Portugal, Greece, Germany, Ukraine, South Korea.

Left Page: Happiness, 2021
Mixed media. Wooden frame
100 x 100 cm. Signed back
Rodrigo Franzão © All rights reserved.

Left: Quinto Sol, 2022 (Detail)
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.



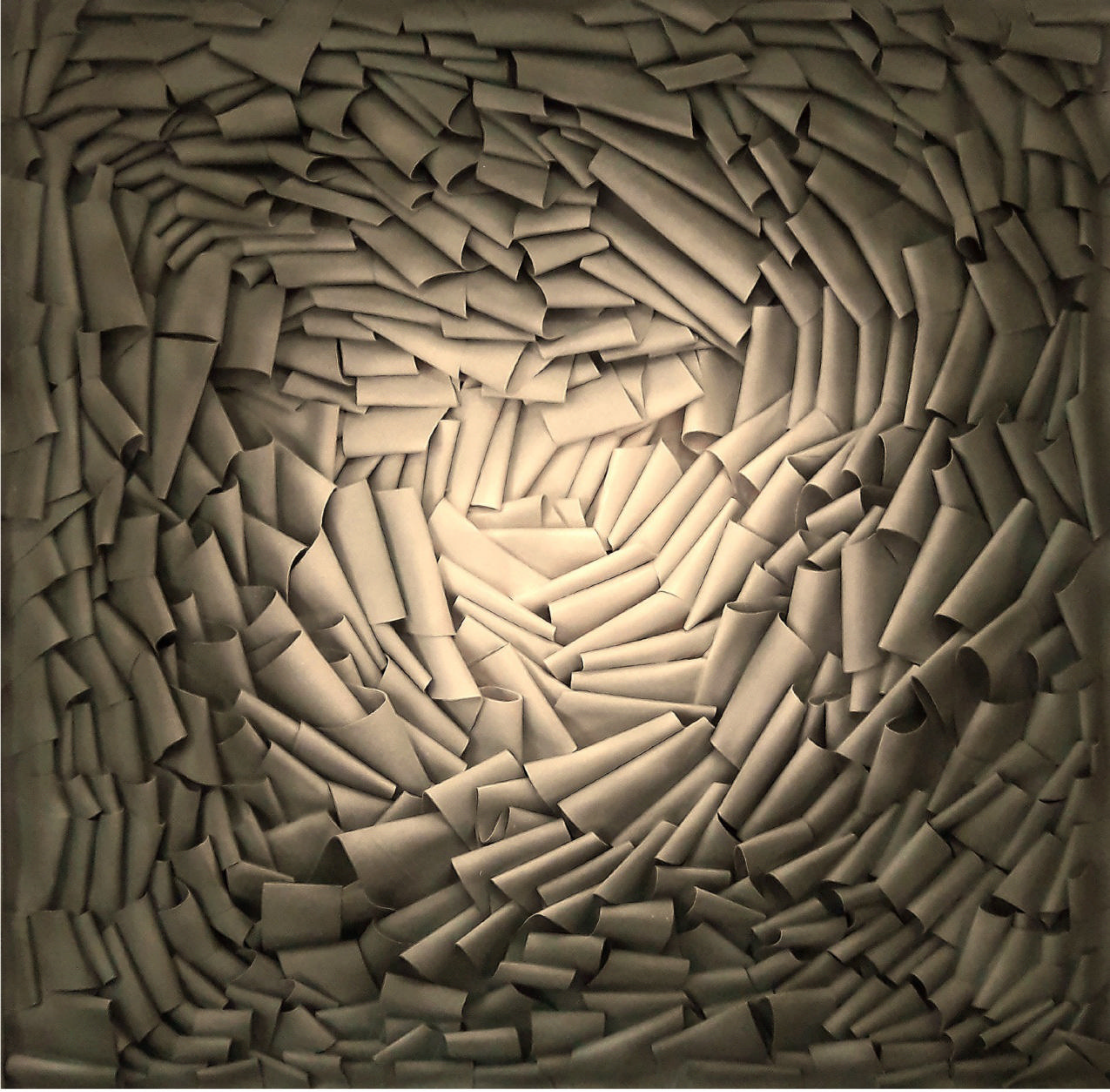


> The search for existence, for the sense of existing, and for the experience with the world in the most diverse manifestations lead the artist to reflect on the distortions of the urban, the values of contemporary society, and the interventions of human beings in the world and their interaction with themselves. He develops various languages using mixed media art, textile art, and video art techniques to highlight the details and mechanisms that fragment into dispersions, intervals, and noises. He wants to combine 2D and 3D effects, creating a relationship of dependence between them, harmonizing the contrast between shape and colors in the timeless plane.
>
> -Rodrigo Franzão

Left Top: Quinto Sol, 2022
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

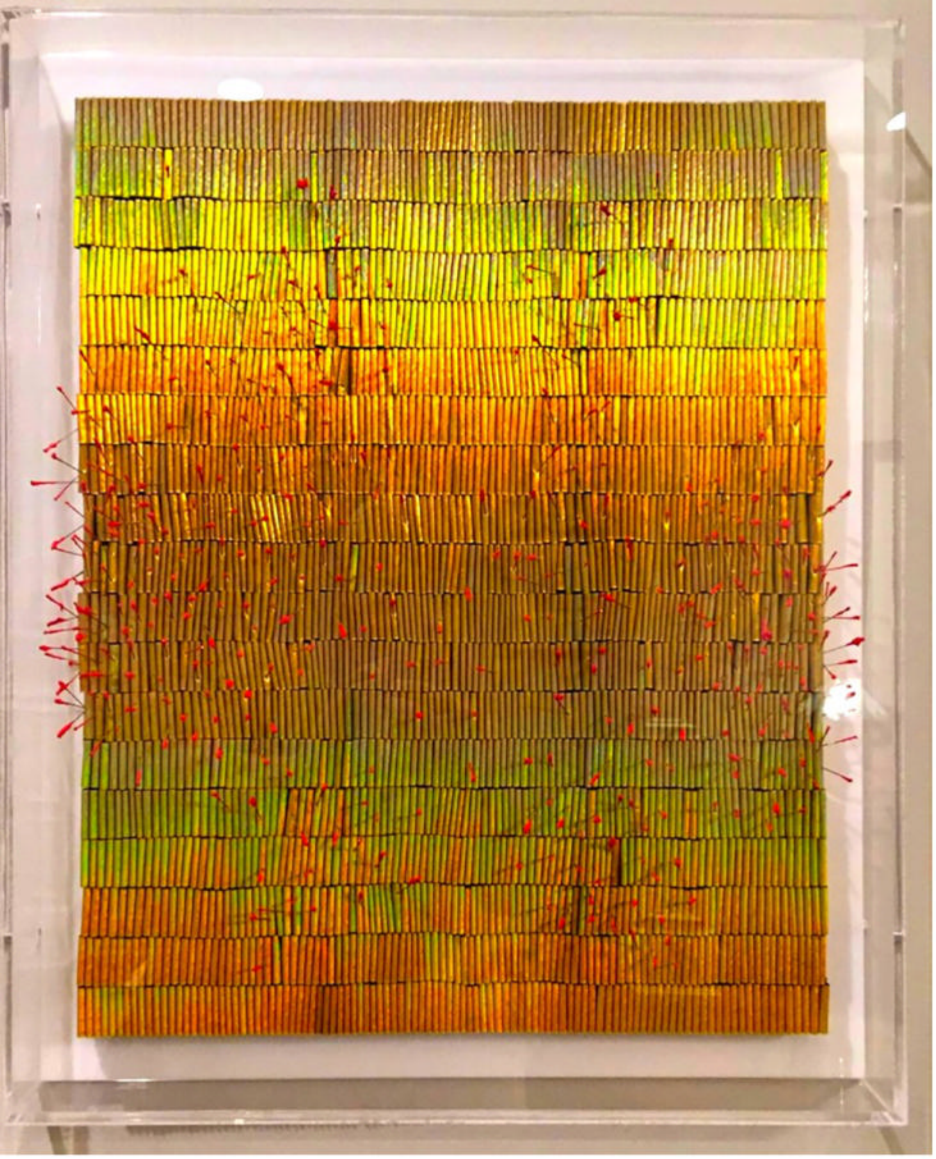
Left: Permanence, 2021
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

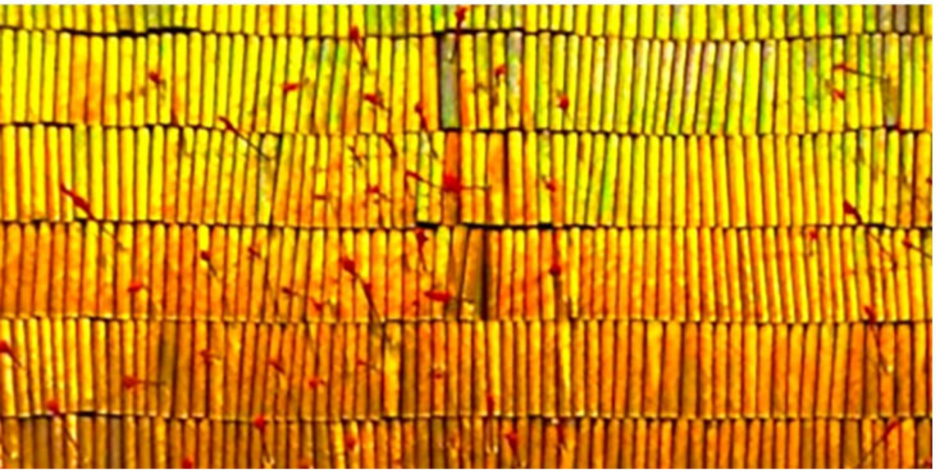
Right Page: Green, 2022
Mixed media. Wooden frame
74 x 74 cm. Signed back
Rodrigo Franzão © All rights reserved.



The color, the colorfulness, is the most striking feature that the viewer finds in the works of the Brazilian Rodrigo Franzão. This applies in particular to the objects in which he combines different materials, primarily textiles and metal objects found. Franzão woven stripes of different fabrics in powerful colors into rhythmic compositions which, by interacting with the objects of metal, move between an apparent bulkiness and extraordinary dynamics. The combination of the colors, which is often balanced, but not infrequently also on the border of the harmony, testifies to Franz's willingness to explore boundaries and, if necessary, to cross them.

The artist primarily uses textiles and different fabrics for his work, but also sewing needles, copper wire, and paper, sometimes also working with oil and acrylic paints.





Top: Over the shadow, 2019
Mixed media. Wooden frame
64 x 74 cm. Signed back
Rodrigo Franzão © All rights reserved.

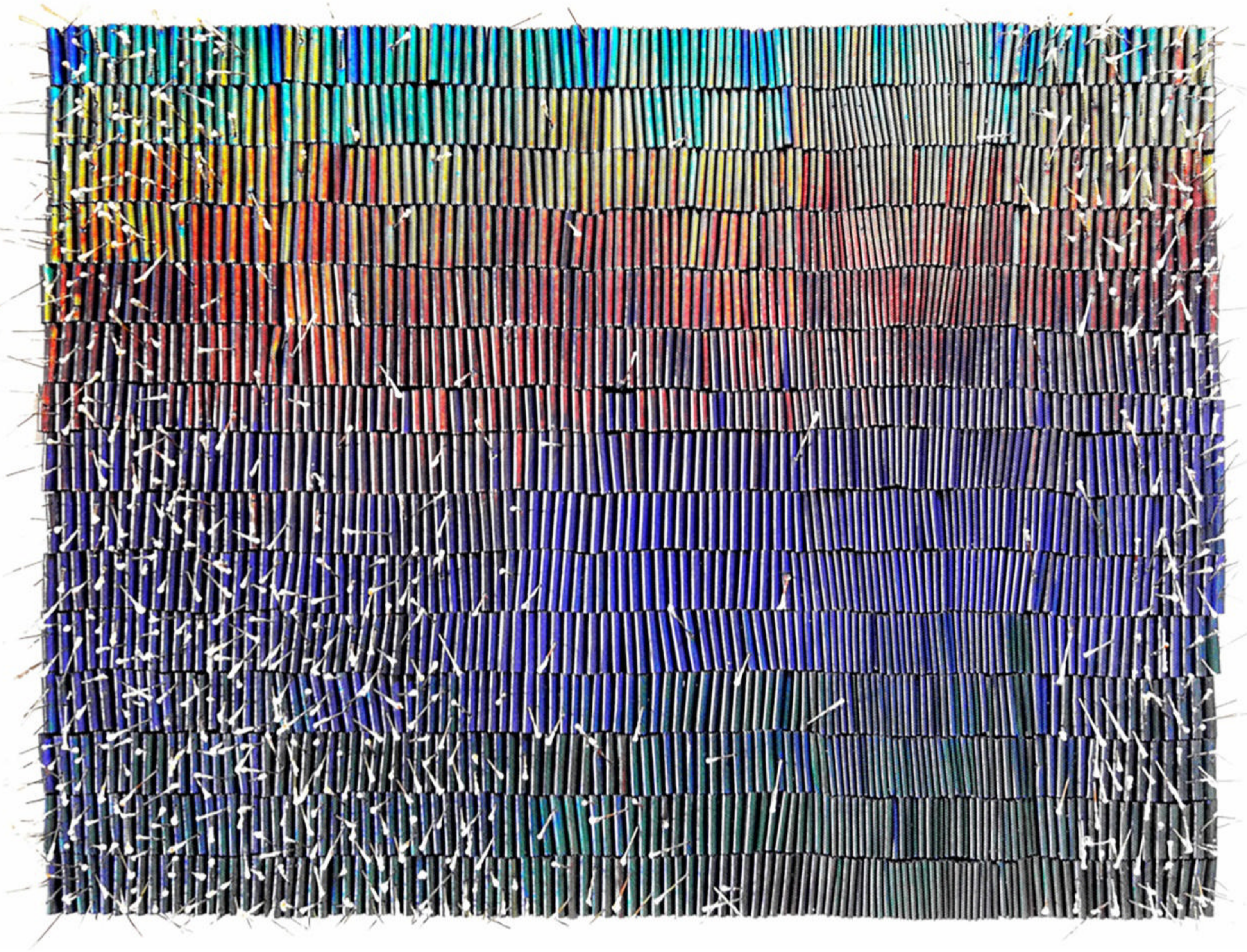
Over the shadow, 2019 (Detail)
Mixed media. Wooden frame
64 x 74 cm. Signed back
Rodrigo Franzão © All rights reserved.

Right Page: Over the shadow. 2019
Mixed media. Wooden frame
74 x 64 cm. Signed back
Rodrigo Franzão © All rights reserved.

Franzão's focus on every day, preferably industrial, materials underlines his predilection for the materials that surround the human being, whether he is wearing them on the skin or in daily life, directly or indirectly, consciously or unconsciously. When asked why he used material, which is usually associated with the art of textiles, Franzão points to biographical experiences: that his mother, who works as a seamstress, already has the materials, the tools, and the sound from her workshop. His childhood. Similar impressions refer to his father, who was active in metallurgy. From this, he draws his passion and inspiration.

However, his researches, art studies, colors, and material research are also important for Franzão. The linking of different textile materials allows him countless artistic possibilities, and the choice of both the material and the medium is dependent on the subject. Thus, says the artist, "the material should enter into a dialogue with the subject." In addition to his artistic research, which is part of his work process, his professional career, which led him to the fine arts, is also remarkable. Rodrigo Franzão had already integrated art into his work when he worked as a Portuguese teacher for several years. Subsequently, he studied architecture, psycho-pedagogy, and art therapy. Currently, he is studying art history and aesthetics. Thus, what interests him at the scientific level, art in its historical, social, and aesthetic context, he expands in the concept of his artistic research, color and material research, as well as a broad philosophical view of man and his role in society.

In his work complex Subtração Involuntária, which Franzão has created mainly in the years 2014 to 2015, work can be categorized as panels, (oil or acrylic) with applications (sewing needles, copper wire). Here, however, the viewer also encounters works that extend so far into the room that they leave the plane of the panel: objects made of interlaced, colored cloths and wires of copper, which protrude from this surface, leaving them, as it were, extensively and



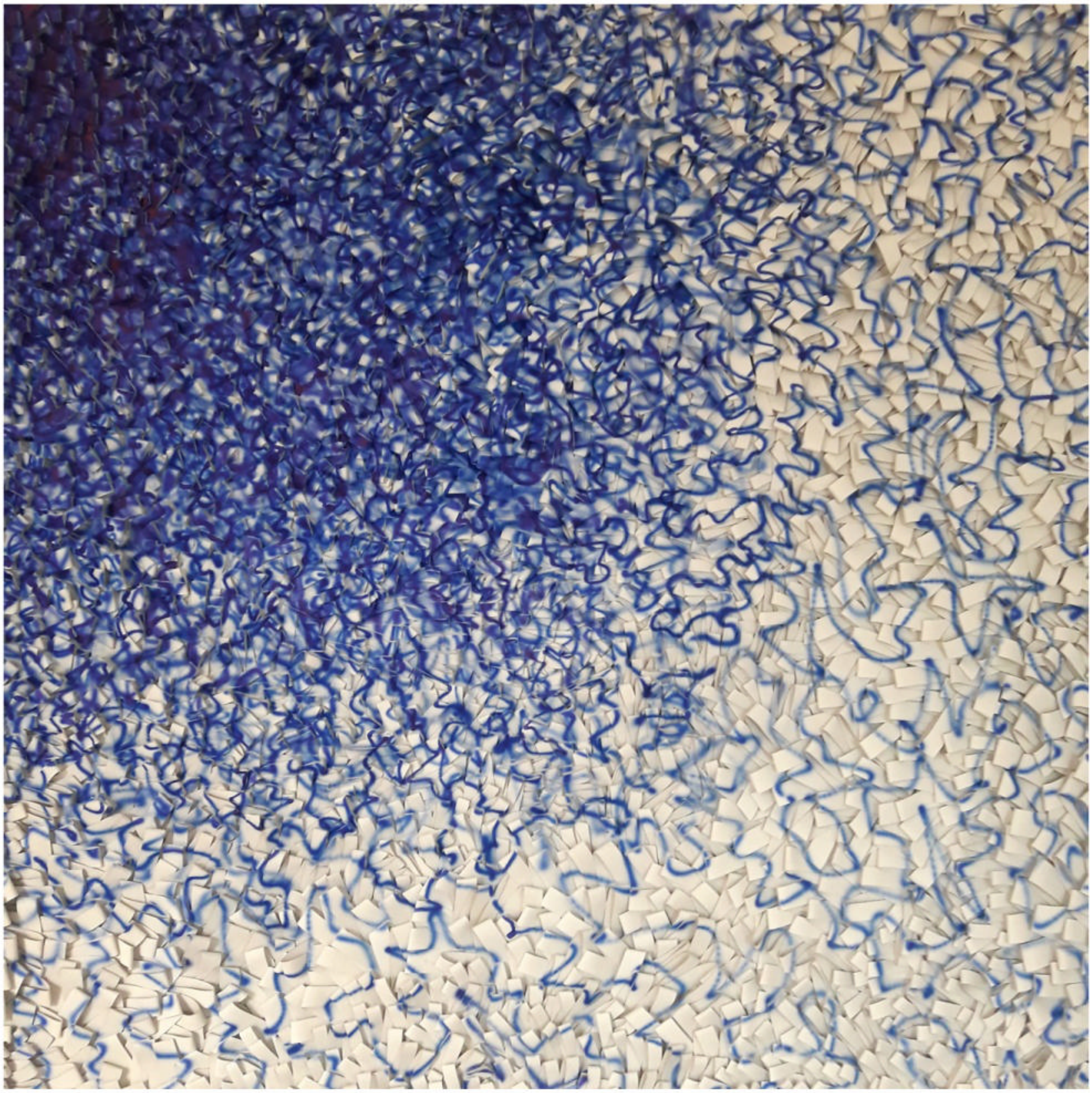
comparatively disorderly. Especially the objects in which he combines textiles with copper wires very much remind us of Eva Hesse's works. But other influences of geometric abstraction and constructivism are also evident.

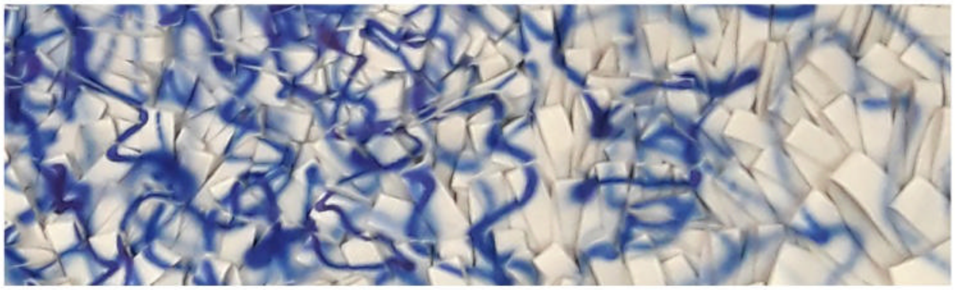
These objects are often installed at a certain distance from the exhibition wall so that they search for the dialogue with the viewer as autonomous objects, sometimes free-hanging.
It is for him, "says Franzão," to make the individual "what makes his life as a visible, active member of society," his "role as a consumer, and how he conceals his true being through this role," This connection is not necessarily immediately apparent when these works, which are sometimes inaccessible at all dynamics, It is precisely through the high degree of abstraction of these works that such considerations are left to the viewer at first sight.

Naturally, content access to the works is easier when figurative elements come into play. In his series of catharsis, on which Rodrigo Franzão has been working since last year, the artist presents forms in his wall objects that are familiar: human organs, stomach, intestines, kidneys, and bladders, lung wings.

The forms are kept simple, as they are to be found on radiographs or, in models, in medical and biological literature. They are distinguished by a red color from abstract-polychromatic background and are interspersed with laid copper wires and needles. Franzão's inspiration is clearly the human being, the human body, and its biological structures.

In this structural model, the artist contrasts an observation model: By contrasting the aesthetic aspects of the color composition with the aspect of the biological condition, the artist makes the viewer look less toward a general than to his own individual reality.

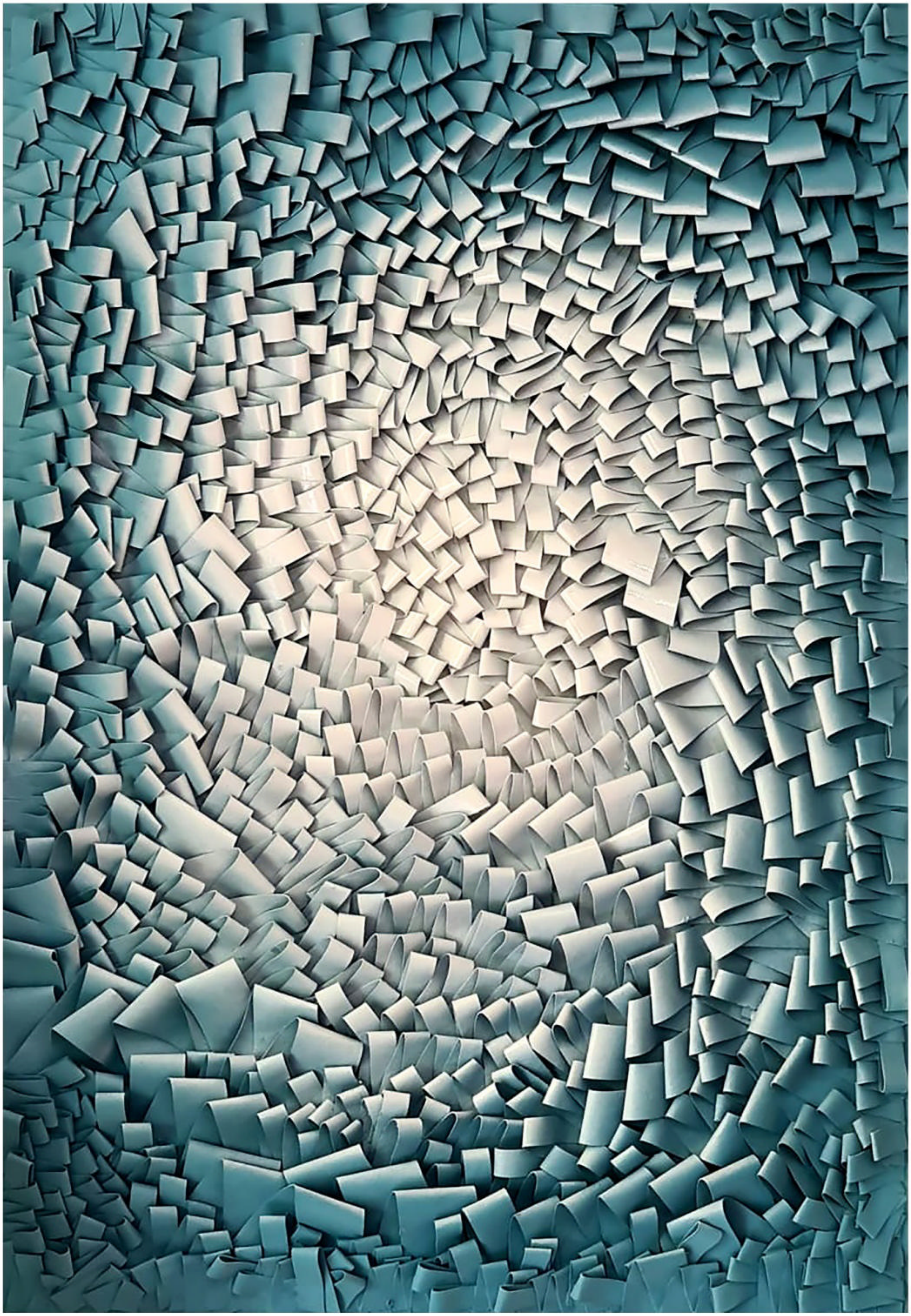


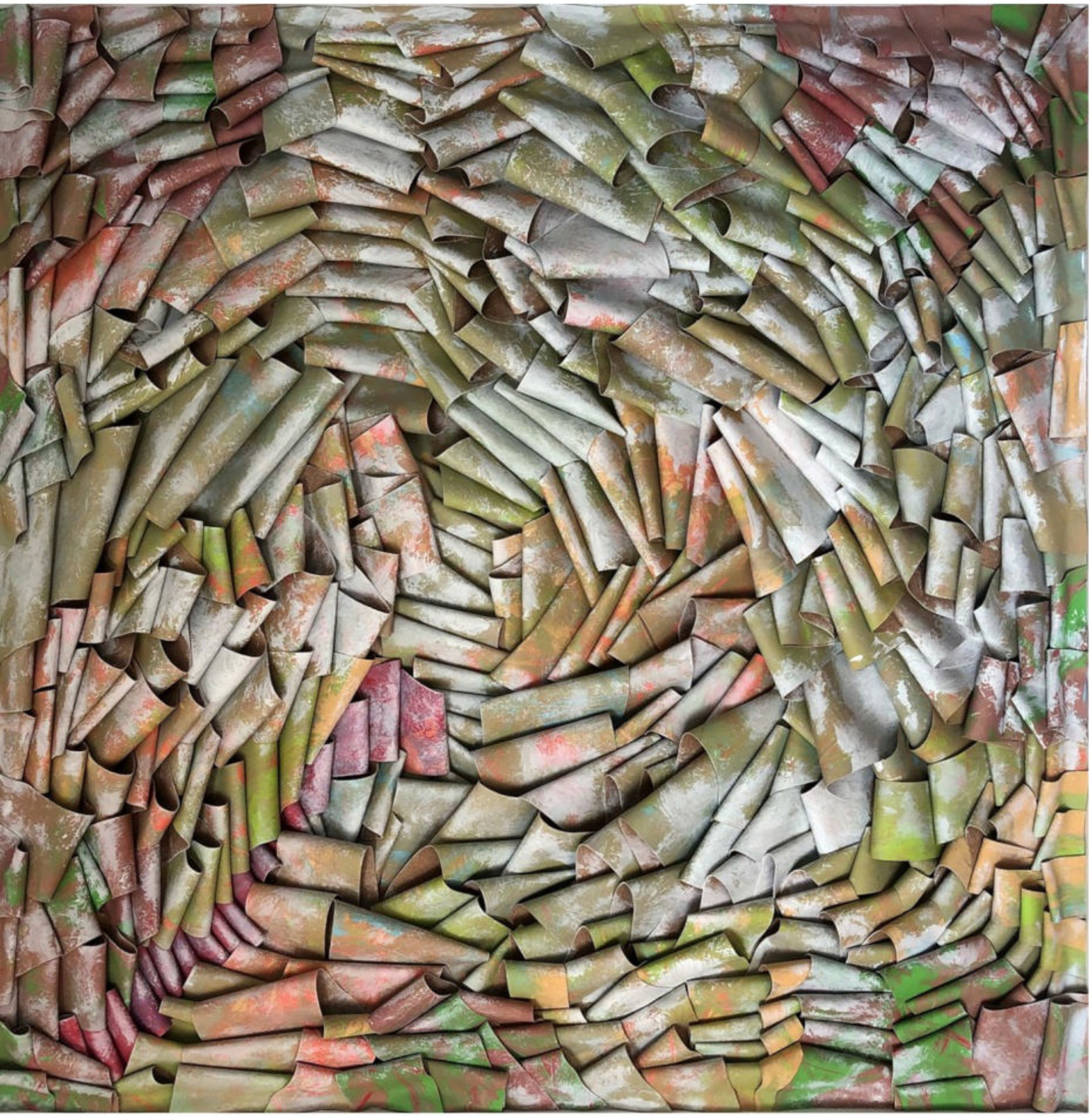


Expression. 2021
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

Right Page: Vácuo. 2022
Mixed media. Wooden frame
87 x 57 cm. Signed back
Rodrigo Franzão © All rights reserved.

The material, which moves in these forms and is not food, fluid, and breathing air, but found metal objects, leads this work back to the abstract plane, which Franzão had already treaded in Subtração Involuntária. To this extent, Franzão reveals, on the other hand, the dialogue between consumption and its effects on the one hand and the people in society on the other. The fact that Franzão does not want to leave it with a mere projection of his ideas with regard to man and society in the sense of a pure projection is demonstrated in Franzão's participatory approach, which according to his own data, is to gain increasing importance in his future work. Already, as Franzão wished, the viewer should "step in front of his works and become a part of it," and he should "create an effect that remains in his memory."





Top: Optimistic. 2021
Mixed media. Wooden frame
100 x 100 cm. Signed back
Rodrigo Franzão © All rights reserved.

Right Page: Alma da Água. 2022
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

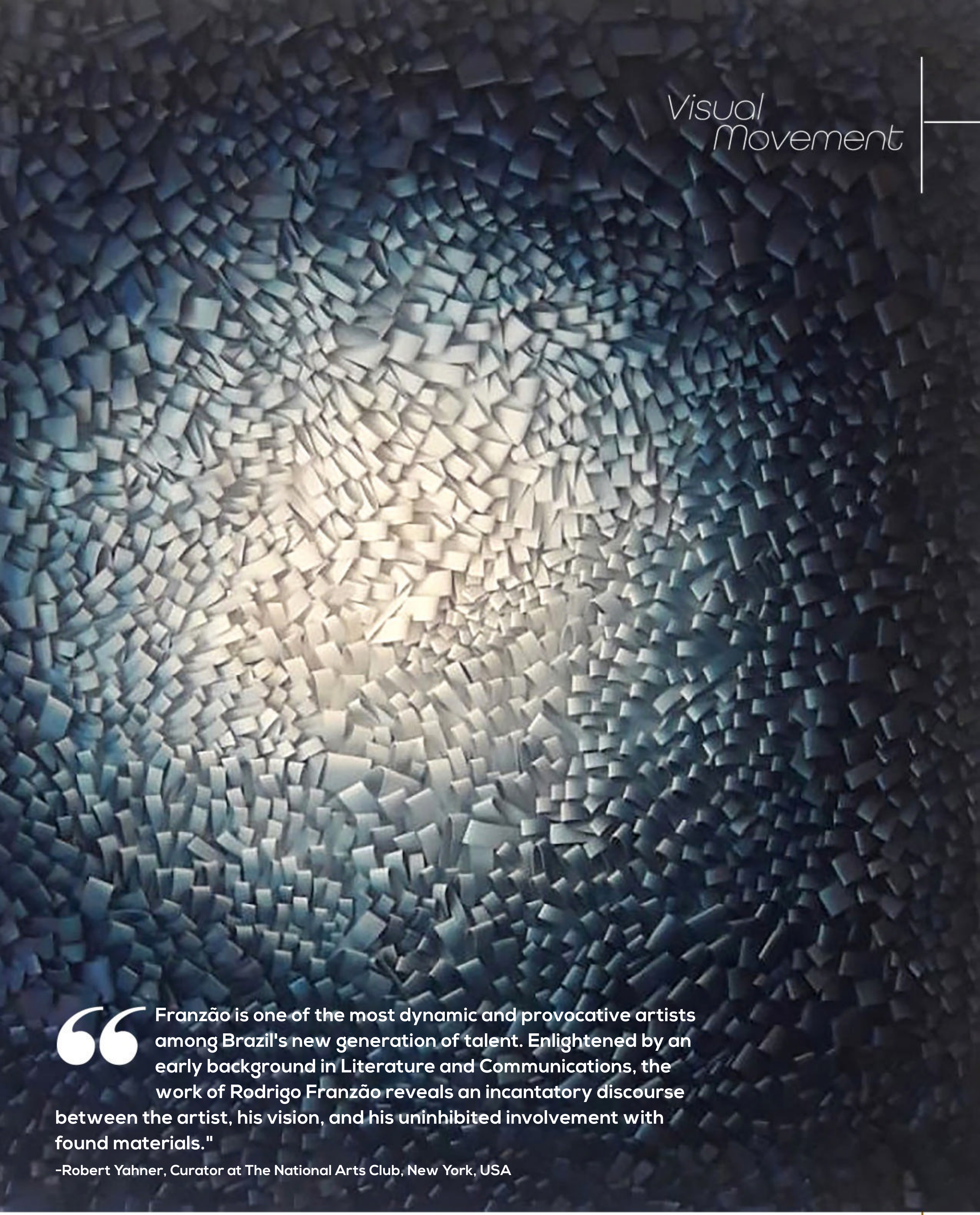
RODRIGO FRANZÃO

INSTAGRAM: @ROFRANZAO
WEBSITE: WWW.RODRIGOFRANZAO.COM

REPRESENTED BY:
JILL MCGAUGHEY (ART DEALER)
JILLIAN MAC FINE ARTS
(ART GALLERY)
WWW.JILLIANMAC.COM
JILL@JILLIANMAC.COM
(504) 344-5423
712 TOURO STREET, NEW
ORLEANS, LA 70116 USA

INSTAGRAM:
@JILLIAN_MAC_FINE_ART

FLAVIO DOLCE
(ART PROMOTER)
@FLAVIO.DOLCE

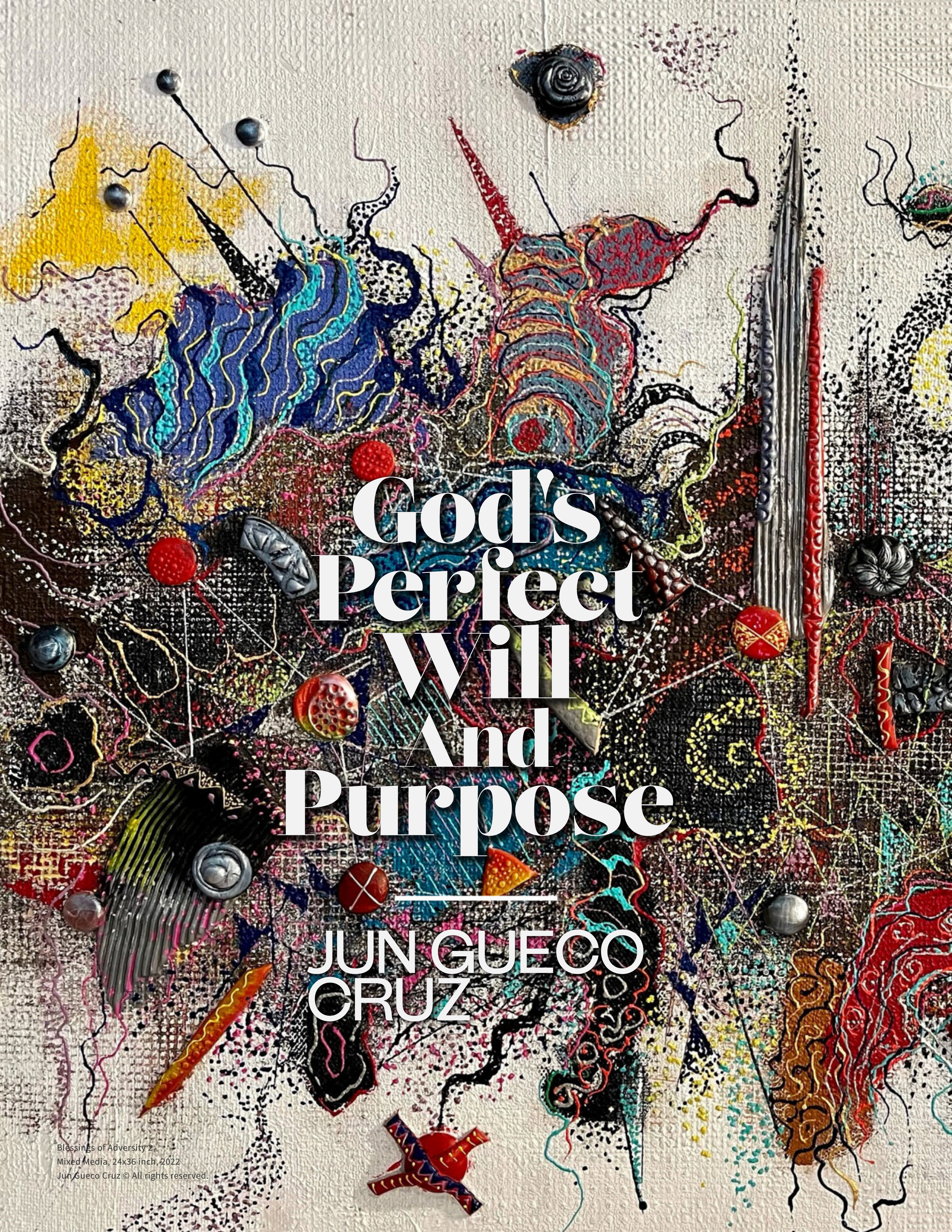


"Franzão is one of the most dynamic and provocative artists among Brazil's new generation of talent. Enlightened by an early background in Literature and Communications, the work of Rodrigo Franzão reveals an incantatory discourse between the artist, his vision, and his uninhibited involvement with found materials."

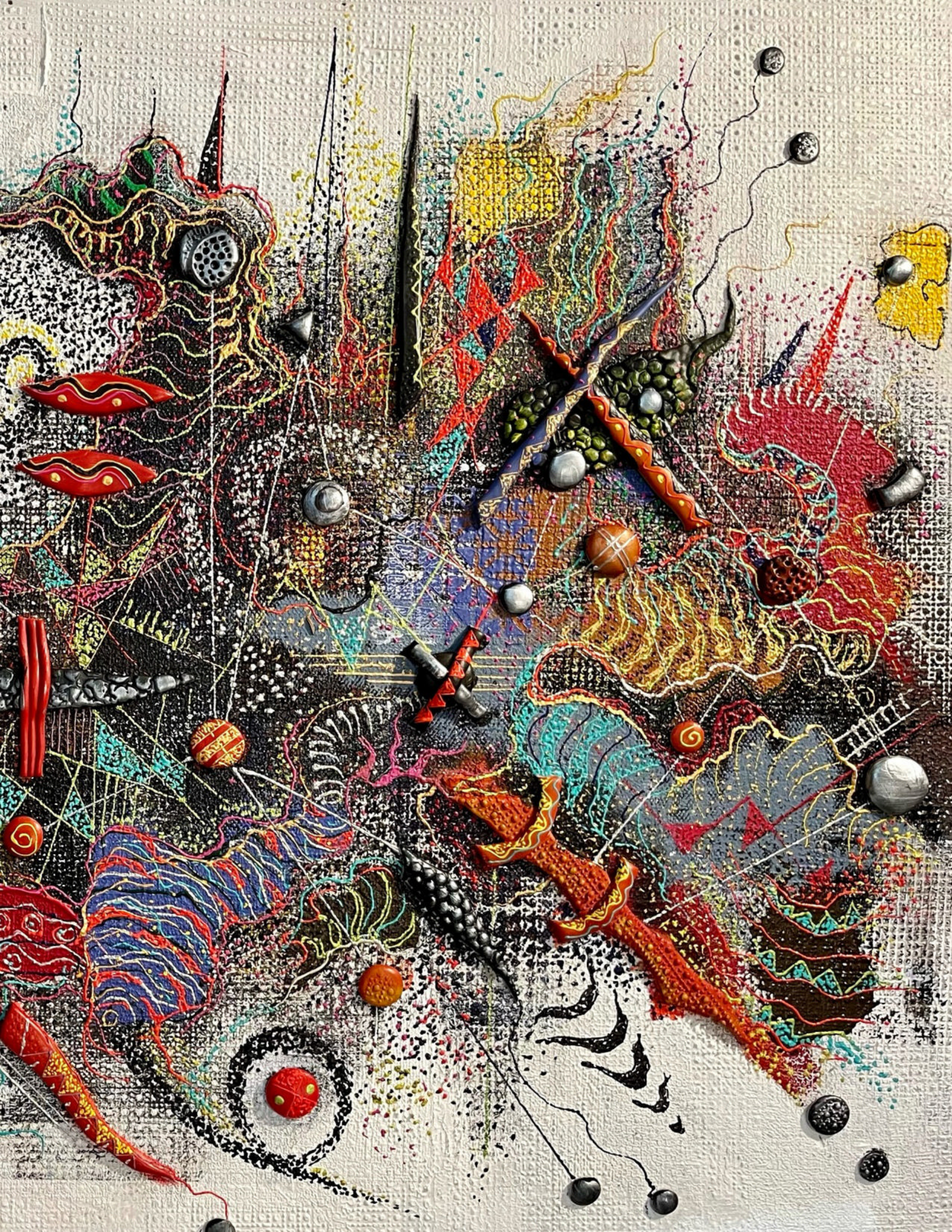
-Robert Yahner, Curator at The National Arts Club, New York, USA

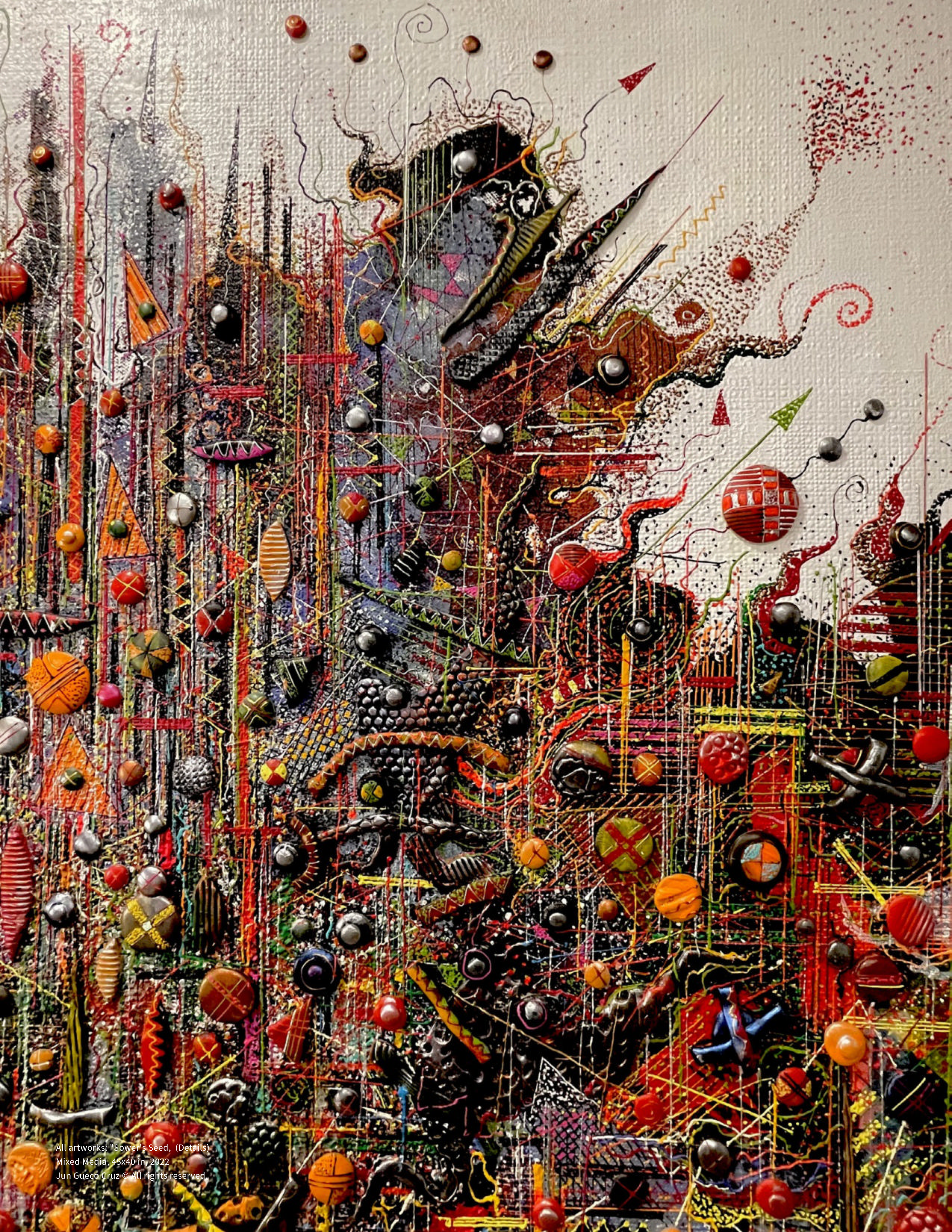
God's Perfect Will And Purpose

JUN GUECO CRUZ



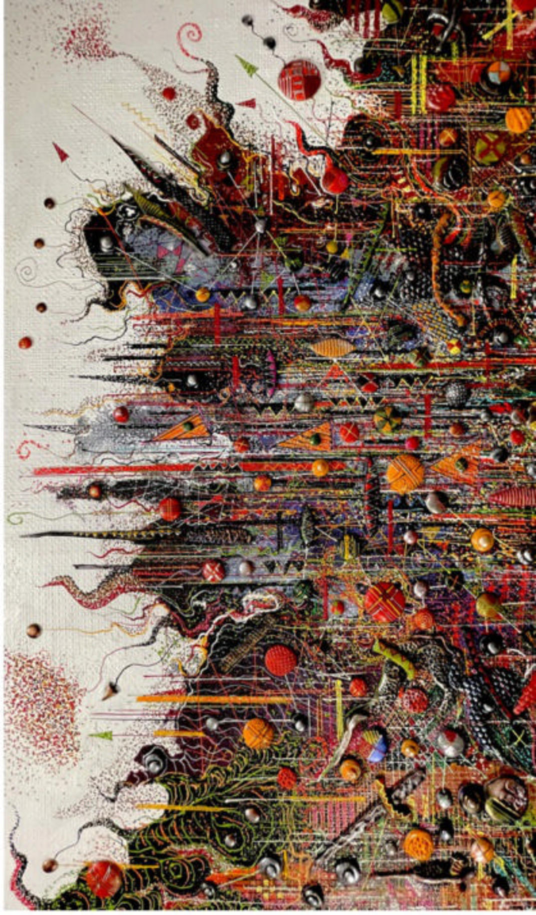
Blessings of Adversity 2,
Mixed Media, 24x36 inch, 2022
Jun Gueco Cruz © All rights reserved.





All artworks: "Sower's Seed, (Details)
Mixed Media, 45x40 in, 2022
Jun Gueco Cruz © All rights reserved.

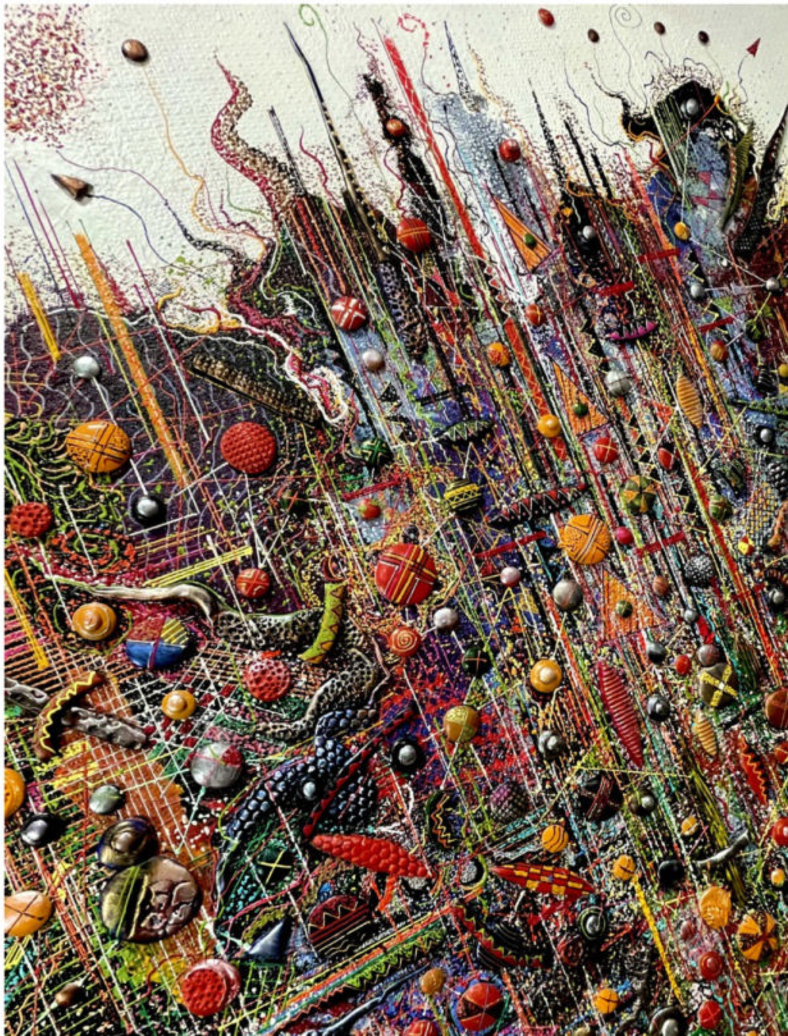
JUN GUECO CRUZ

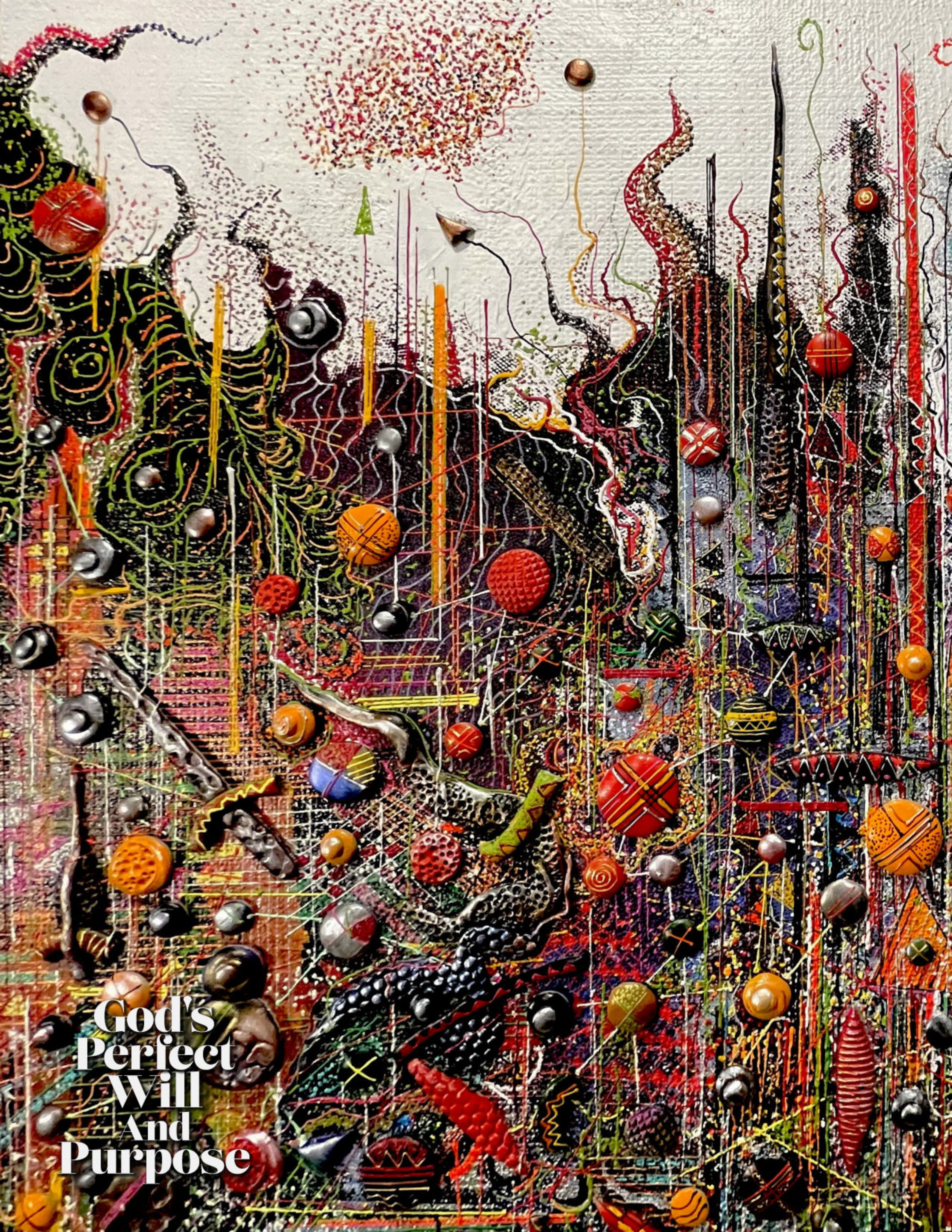


God's perfect will and purpose

Jun Gueco Cruz was born in Angeles City, Philippines, and is currently based in Philadelphia, PA. Cruz is a visual artist who seeks to portray the science of life through massive depictions of cellular processes and human anatomy. Cruz merges his spiritual walk with medical science into biomorphic forms of expression in his art.

He is influenced by his indigenous Kapampangan identity and seeks to express this through his art as he implements the cultural ideals of "planting seeds" and "bringing life out of the soil."
This focus is perhaps best exemplified in his first solo exhibit in 1997, Tanatanaman, which paid homage to the act of planting correlating with the physiology of life.
The spiky shooting structures that characterized his works also represent germinating seeds calling it biomorphic which literally means 'life transformation. His 2017 Imperishable Seed series clearly reflect this. Ultimately, he seeks to show the spirituality of humanity as it displays itself in scientific realities.





God's
Perfect
Will
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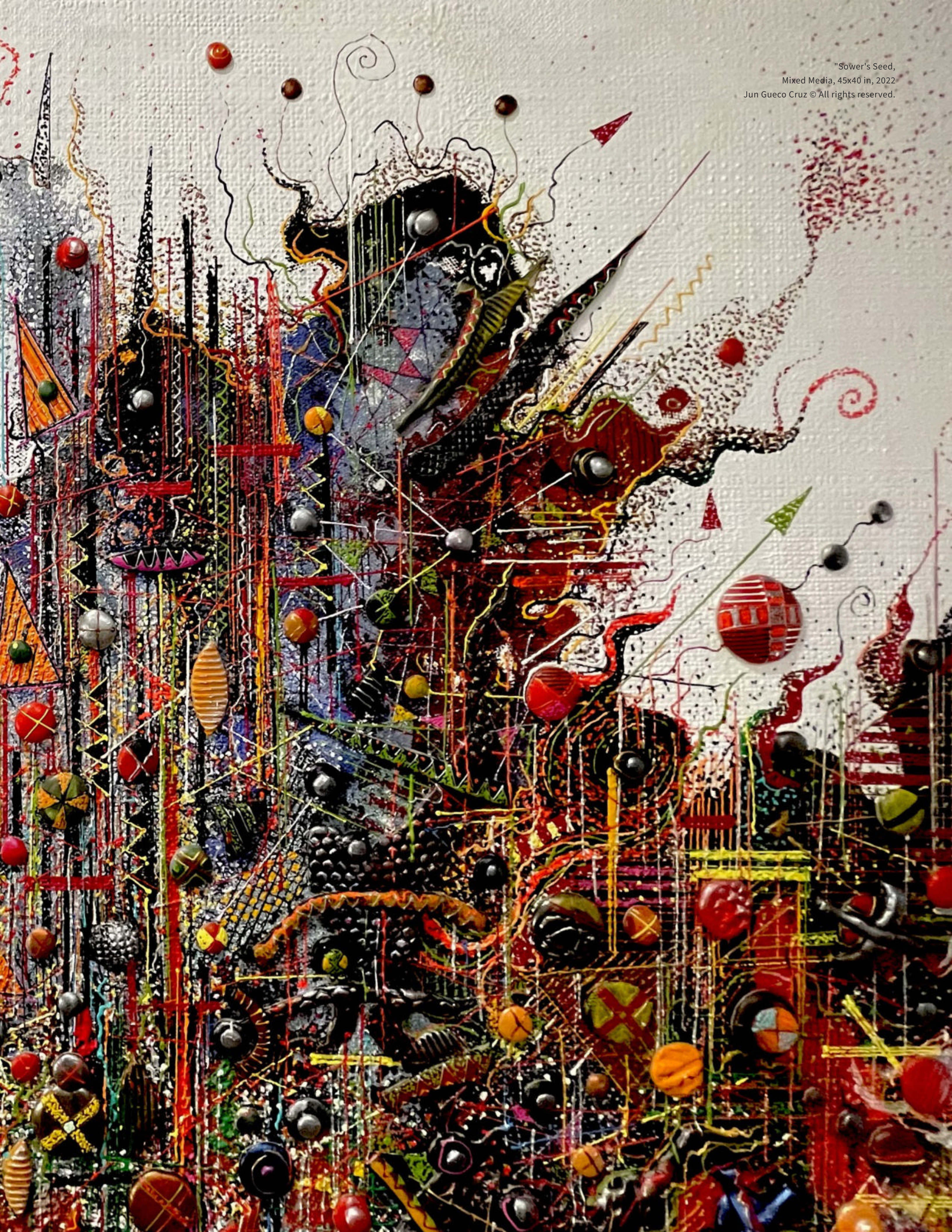
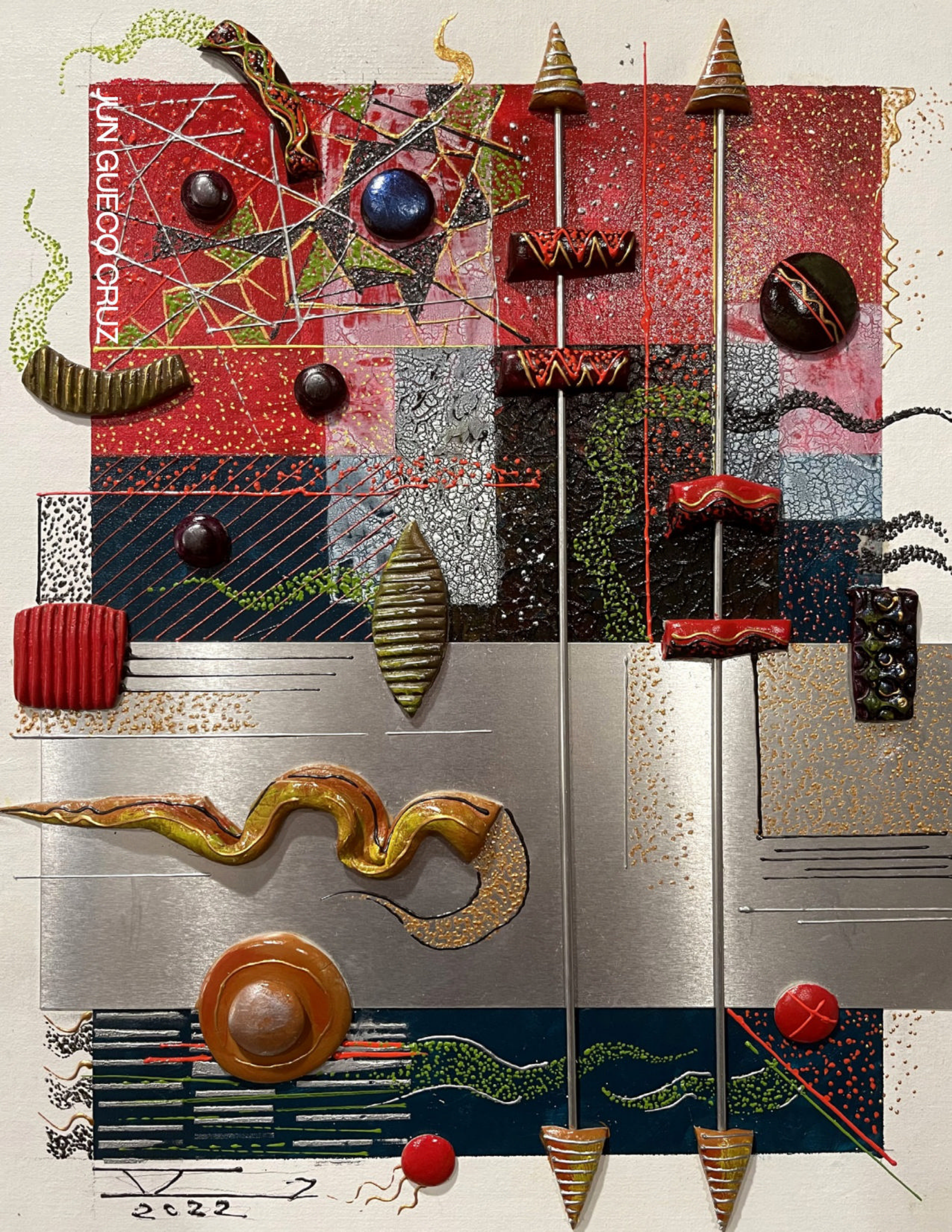
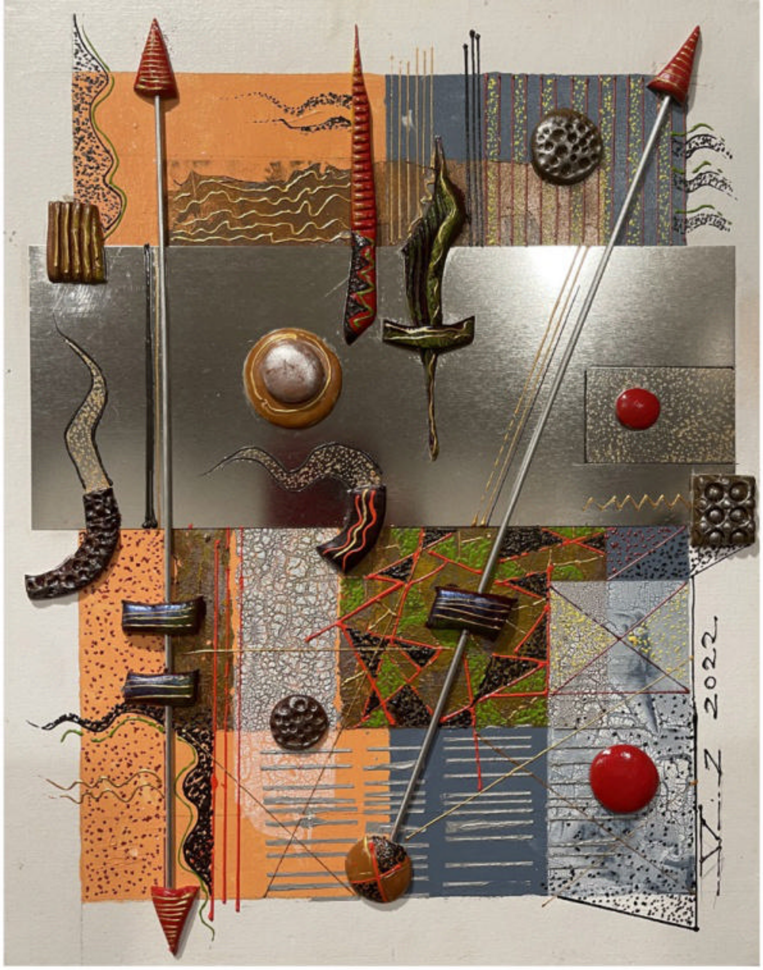
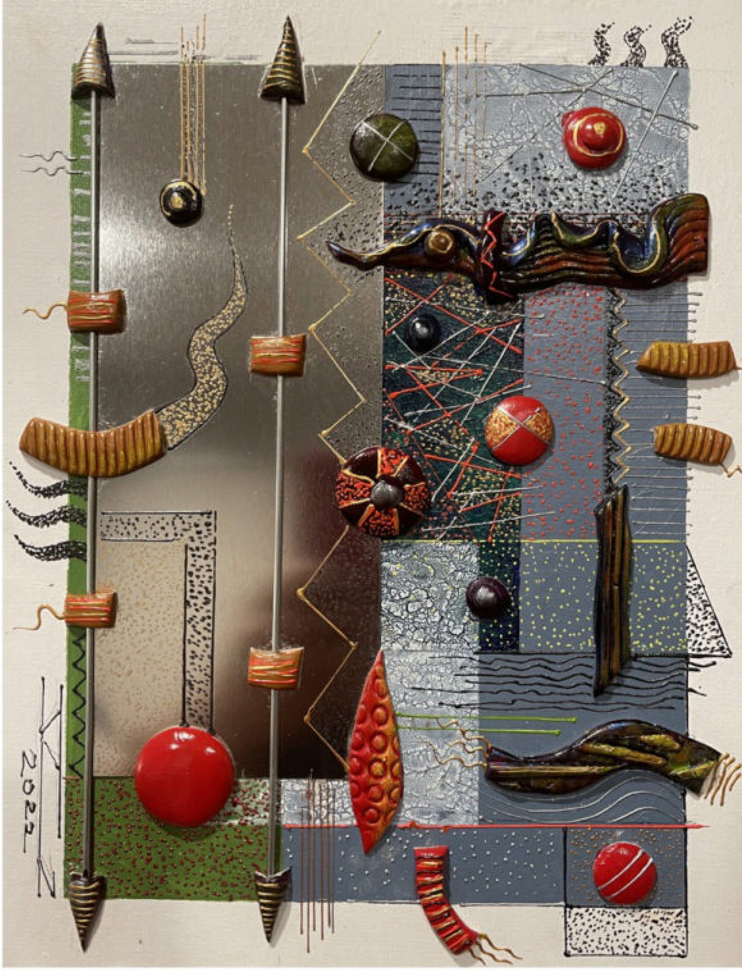
Purpose



"Sower's Seed,
Mixed Media, 45x40 in, 2022
Jun Gueco Cruz © All rights reserved.


JUN GUECO CRUZ
2022



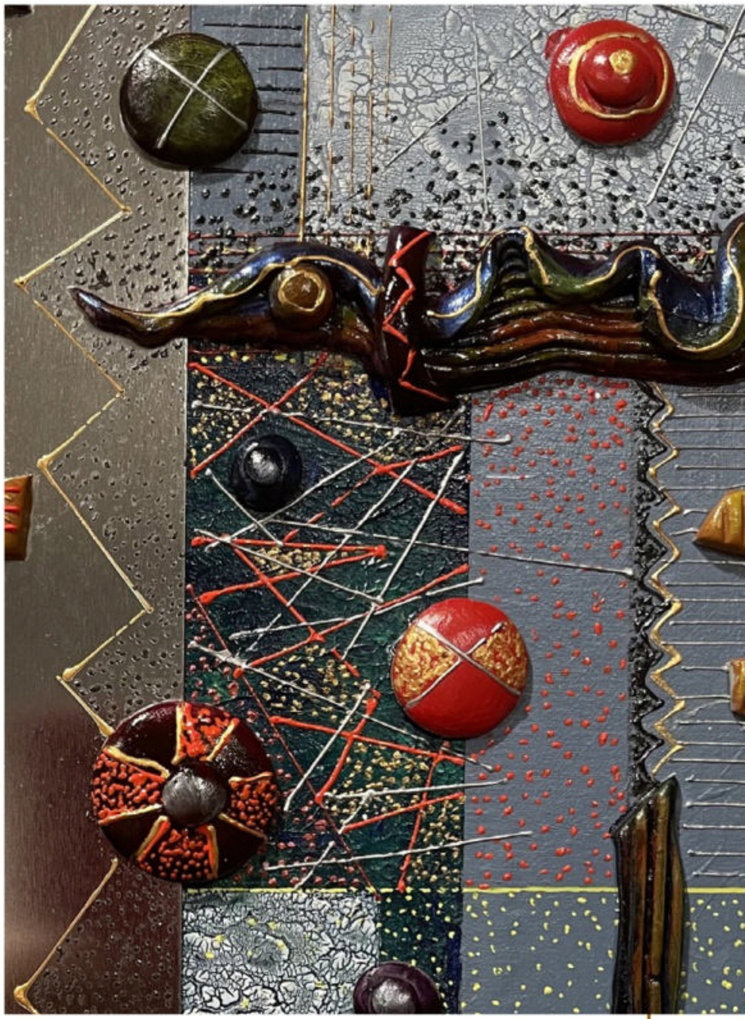


Cruz's work has been exhibited at the Metropolitan Museum of Manila, the Cultural Center of the Philippines, GSIS Museum, Florence Biennale, Italy, and Artbox Project, New York.

His latest solo exhibition, Elioenai (Toward God are Mine Eyes), speaks about his personal journey inspired by his own experience seeing things like an EKG tracing the electrical activity of the human heart beating every day. A process that usually goes unseen.

Through crafting art that represents biomorphic forms, he intended to convey his message as we fix our eyes on Him and keep our focus on God's perfect will and purpose.

God's Perfect Will And Purpose



Left Page: Fortified 2,
Mixed media, 14x11 in, 2022
Jun Gueco Cruz © All rights reserved.

Top Left: Fortified 1,
Mixed Media, 14x11 in, 2022
Jun Gueco Cruz © All rights reserved.

Top Right: Fortified 3,
Mixed media, 14x11 in, 2022
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Fortified 3, (Detail)
Mixed media, 14x11 in, 2022
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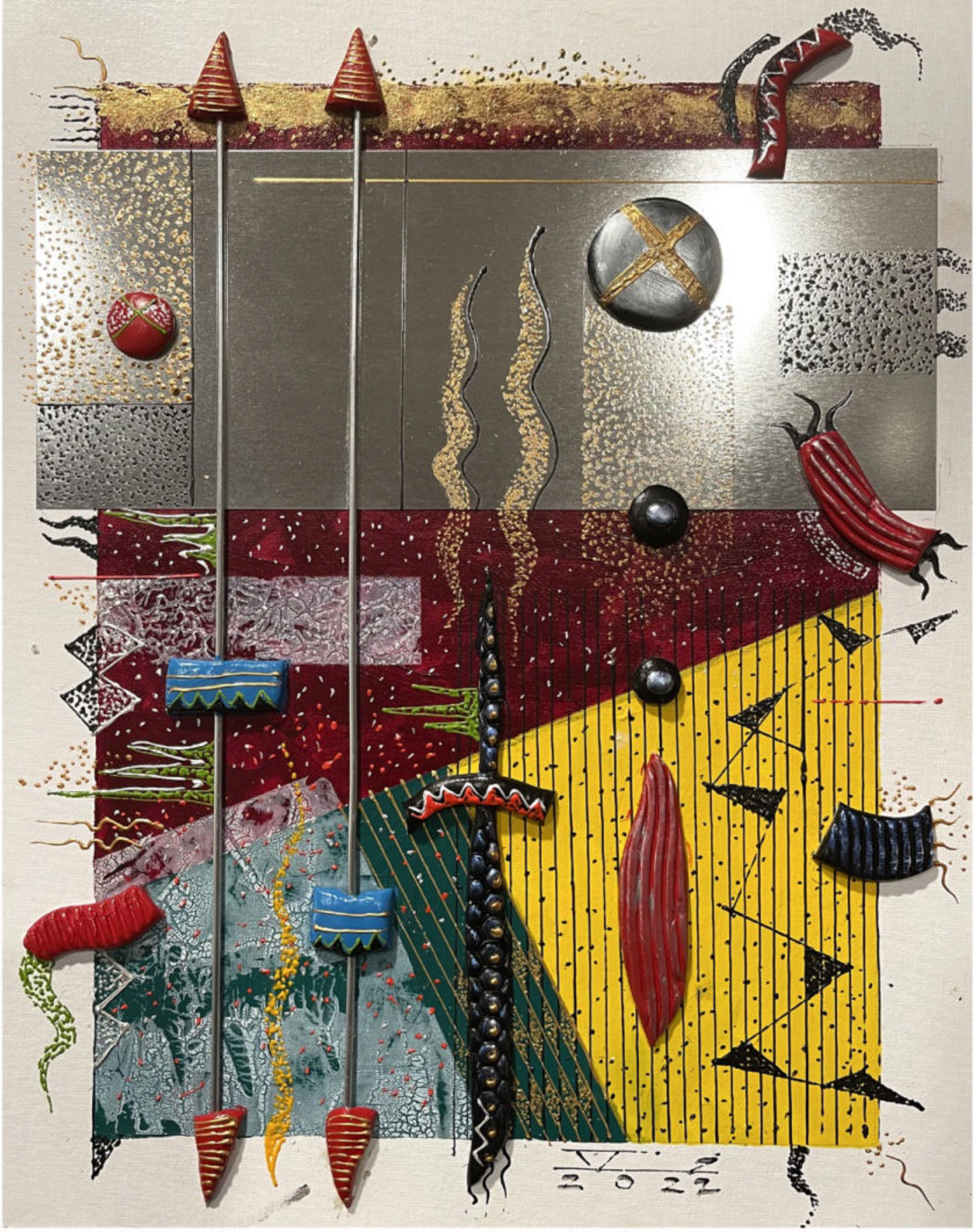

Cruz's has earned several national and prestigious international awards, including the Michelangelo International Prize in Rome in July 2019 and, most recently, the CFA Award of Excellence at Spectrum Brooklyn with World Wide Art 2021 and GOLD LIST Award, Top Contemporary Artists of Today published by the International Art Market Magazine.

Cruz is also part of the Pampanga Arts Guild, Christians In the Visual Arts (CIVA), and Circle Foundation for the Arts. He was invited to have an exhibit at the Philippines Art Center, Consulate General of the Philippines in New York, in August 2022.

God's
Perfect
Will
And
Purpose

Top: Fortified 5,
Mixed media, 14x11 in, 2022
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Right Page: Fortified 4,
Mixed Media, 14x11 in, 2022
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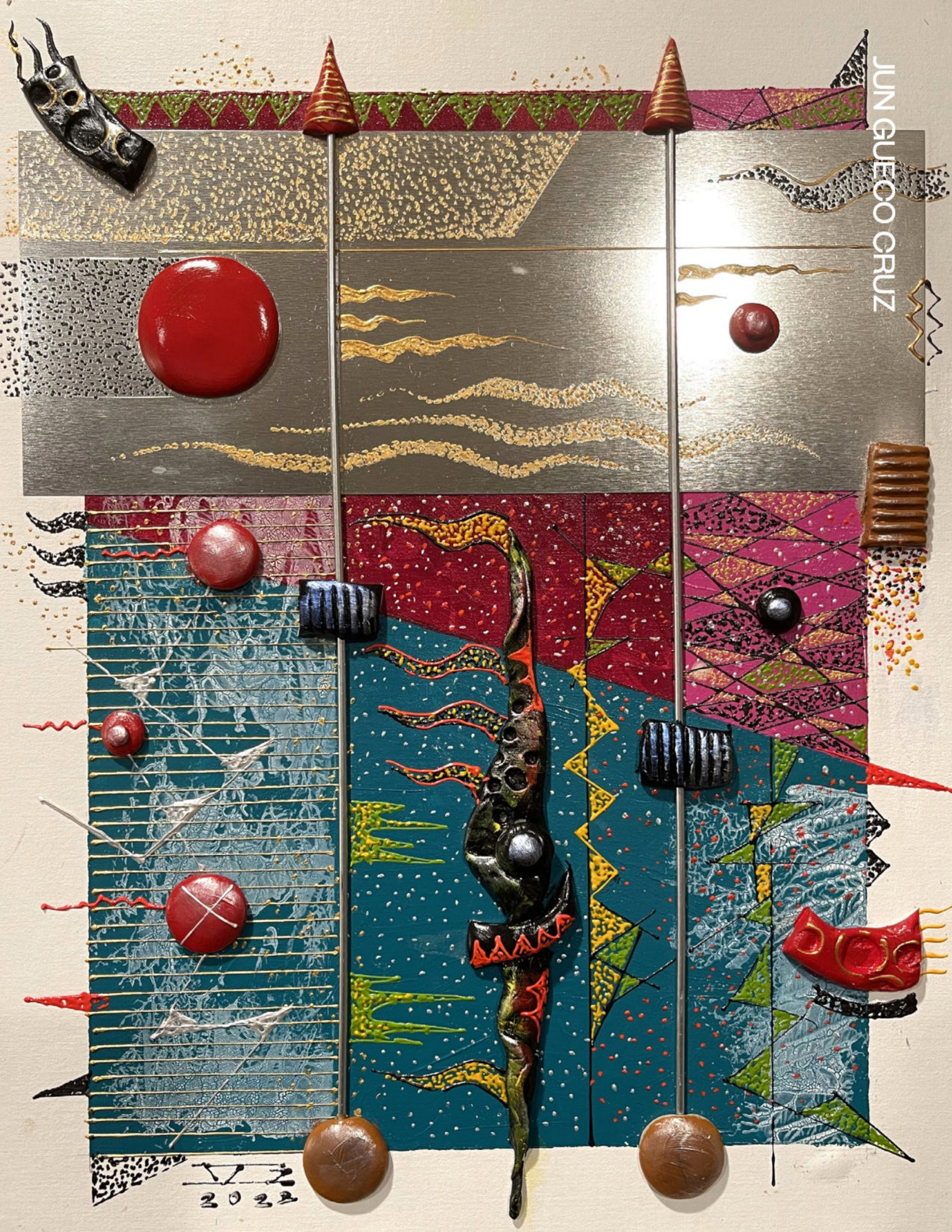
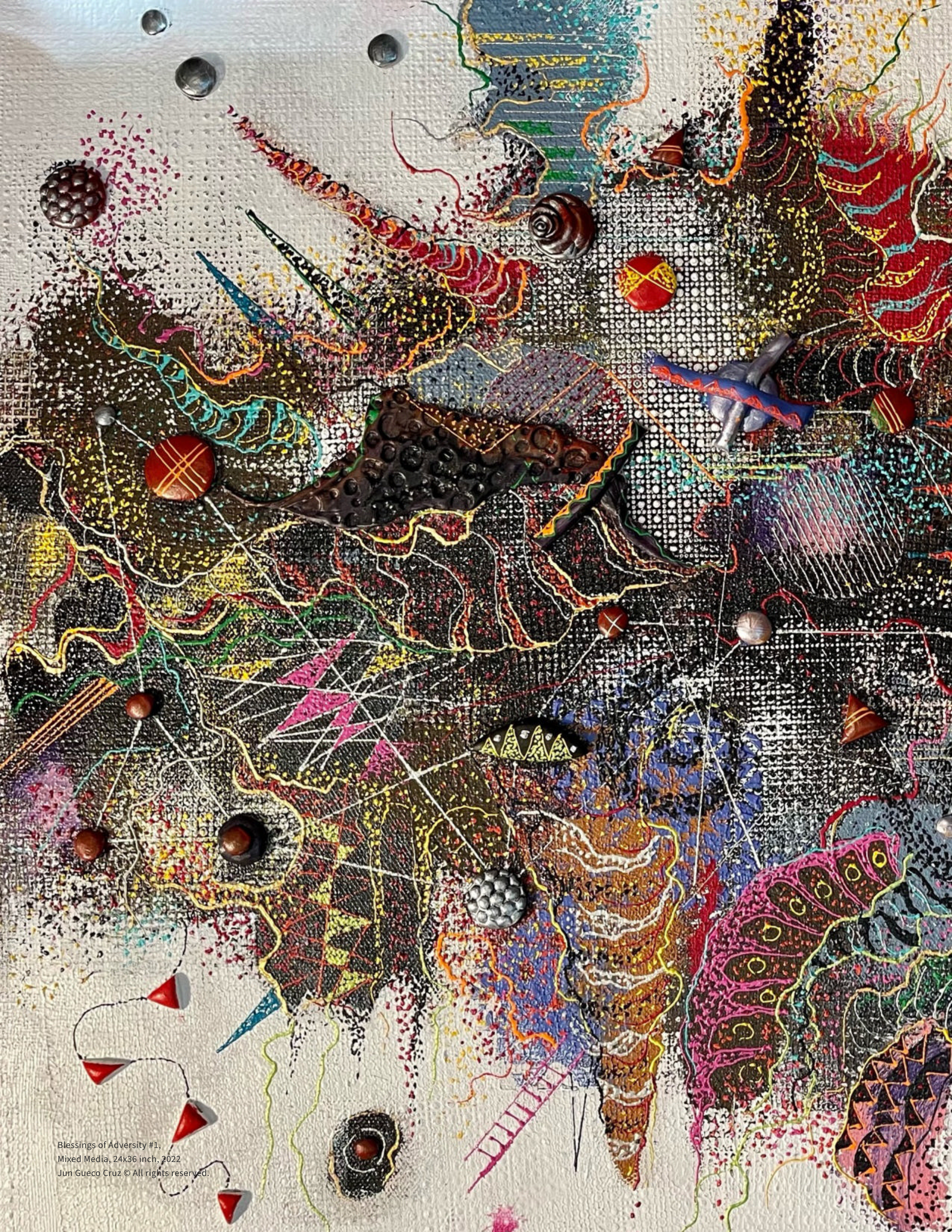
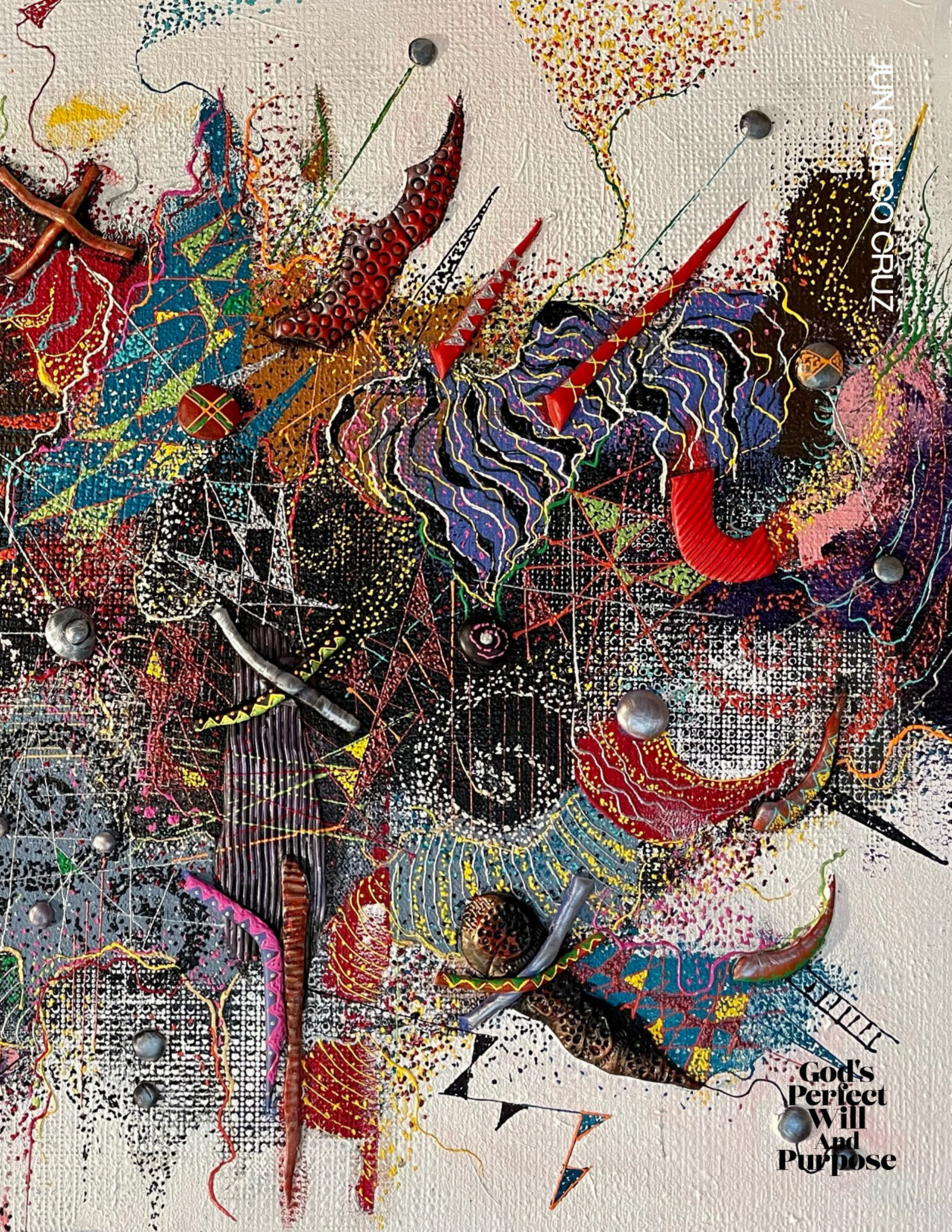


JUN GUECO CRUZ

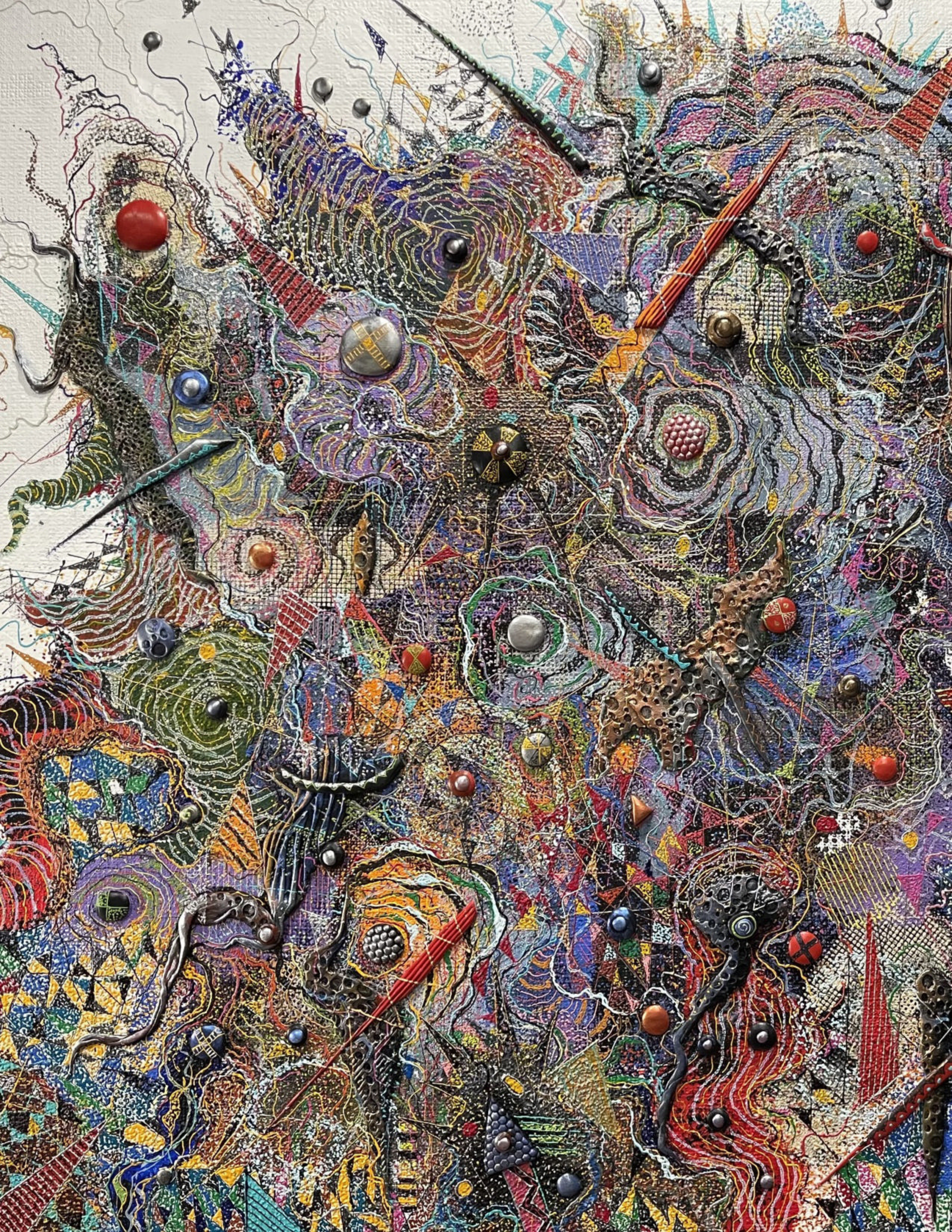


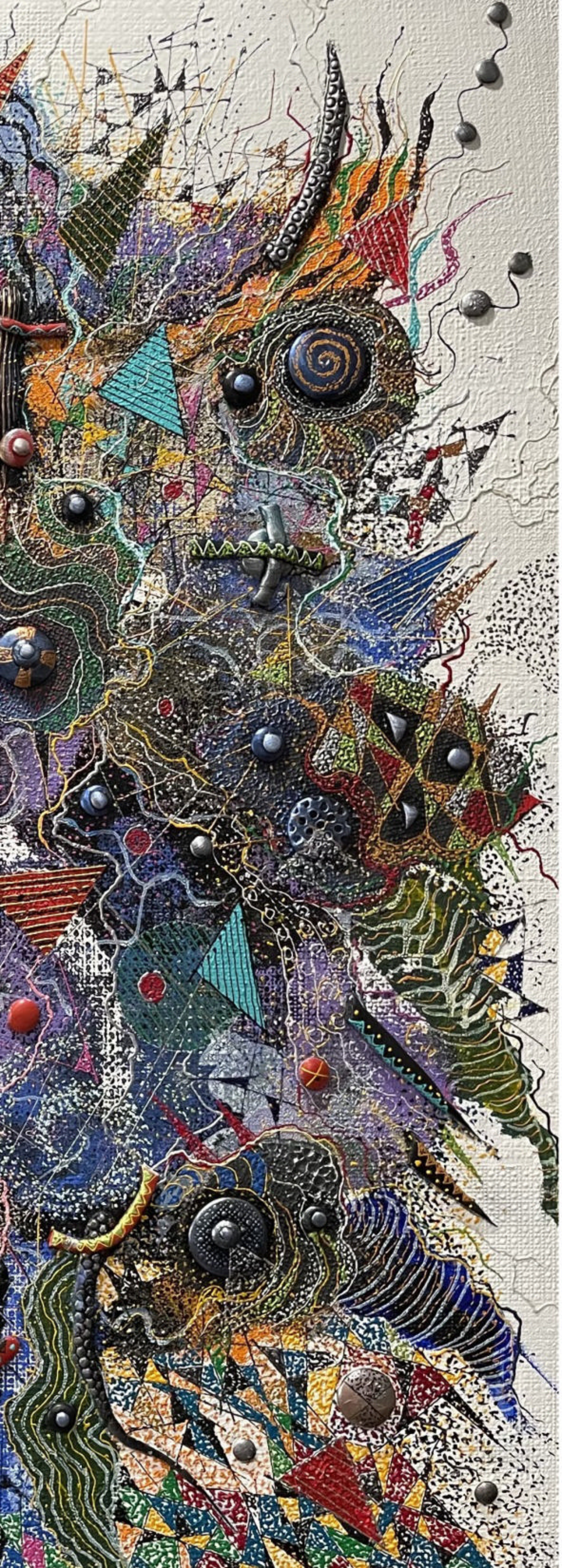
Blessings of Adversity #1,
Mixed Media, 24x36 inch, 2022
Jun Gueco Cruz © All rights reserved.

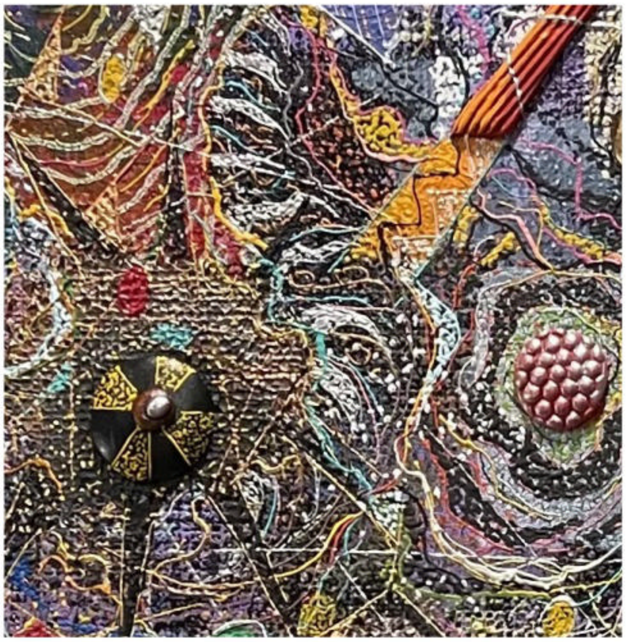


JUN GUECO CRUZ

God's Perfect Will And Purpose







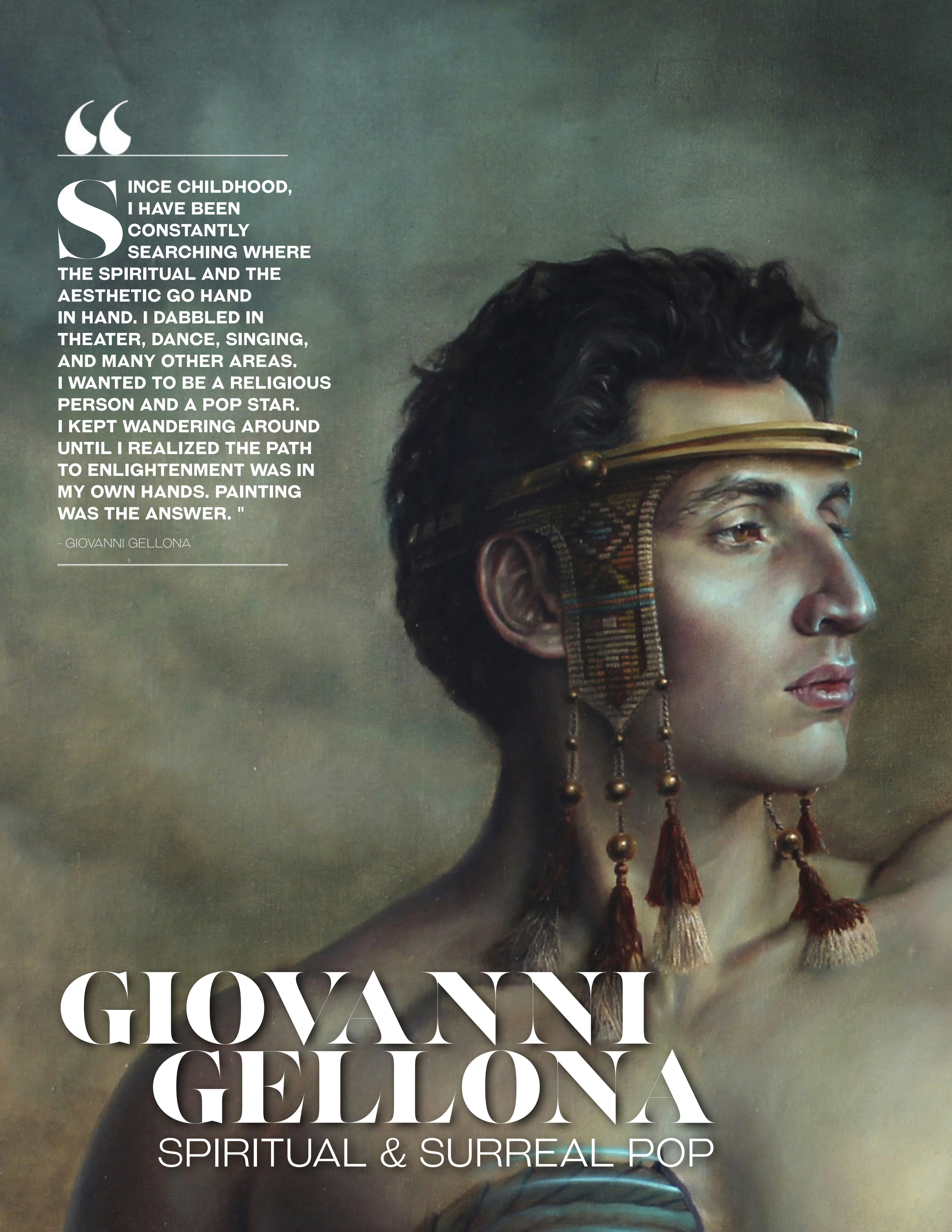
Left: Stormy Night,
Mixed Media, 40x45 in, 2020
Jun Gueco Cruz © All rights reserved.

Top: Stormy Night, (Detail)
Mixed Media, 40x45 in, 2020
Jun Gueco Cruz © All rights reserved.

> **Through crafting art that represents biomorphic forms, Cruz intended to convey his message as we fix our eyes on Him and keep our focus on God's perfect will and purpose.**

JUN GUECO CRUZ

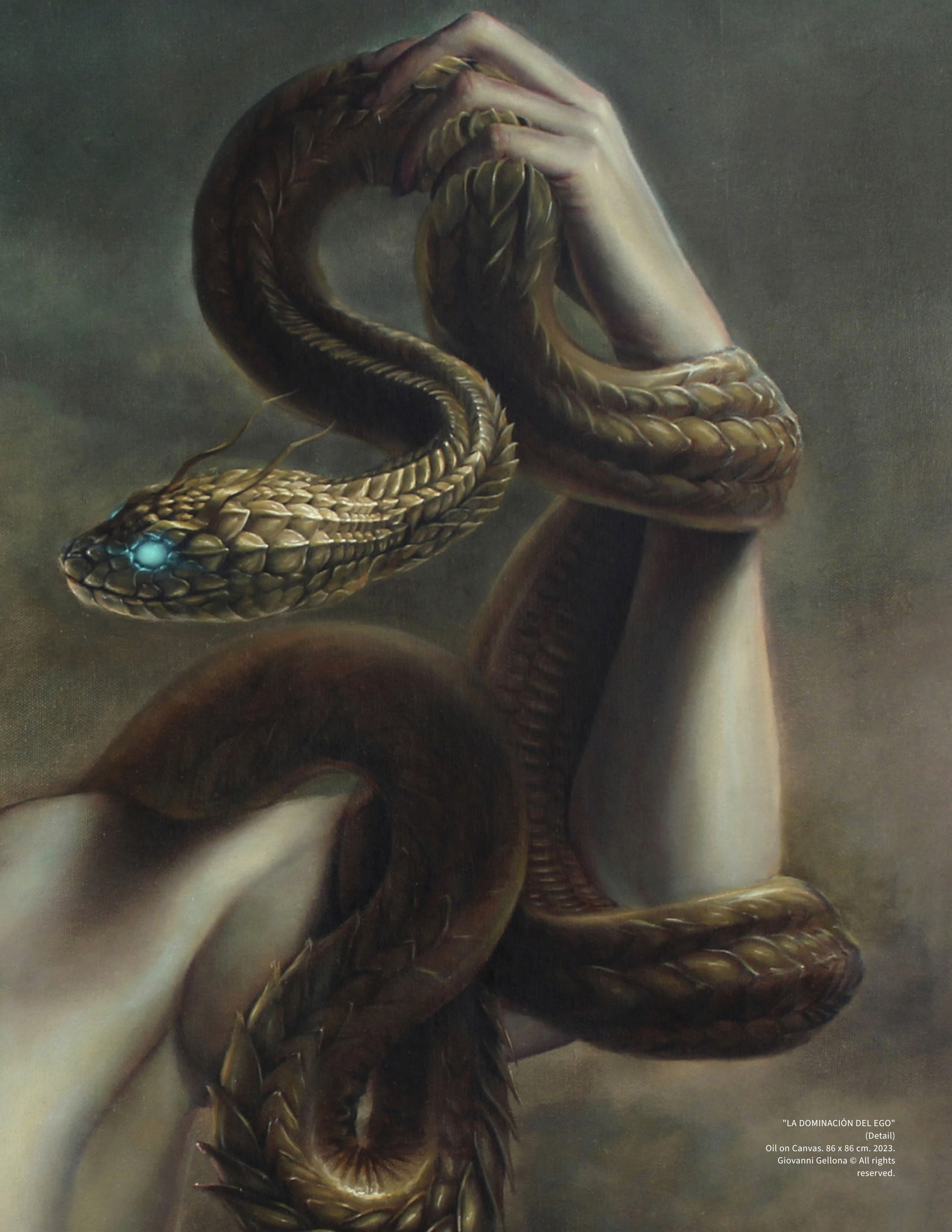
WEBSITE: WWW.JUNCRUZARTE.COM
INSTAGRAM: @ JUNCRUZ8917
GOLD LIST AWARD ARTIST'S ARTICLE:
ARTMARKETMAG.COM/JUN-GUECO-CRUZ



> “SINCE CHILDHOOD, I HAVE BEEN CONSTANTLY SEARCHING WHERE THE SPIRITUAL AND THE AESTHETIC GO HAND IN HAND. I DABBLED IN THEATER, DANCE, SINGING, AND MANY OTHER AREAS. I WANTED TO BE A RELIGIOUS PERSON AND A POP STAR. I KEPT WANDERING AROUND UNTIL I REALIZED THE PATH TO ENLIGHTENMENT WAS IN MY OWN HANDS. PAINTING WAS THE ANSWER. "
>
> - GIOVANNI GELLONA

GIOVANNI GELLONA

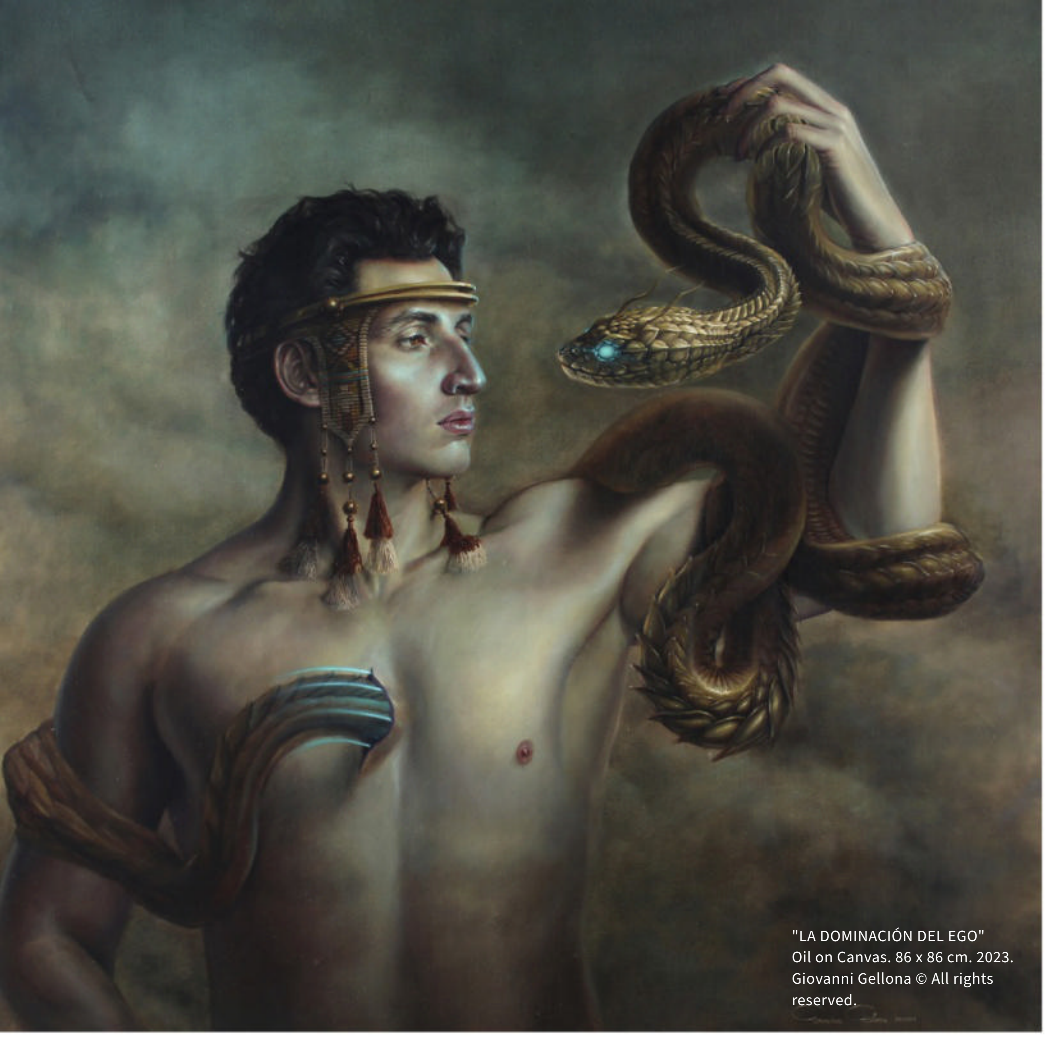
SPIRITUAL & SURREAL POP



"LA DOMINACIÓN DEL EGO"
(Detail)
Oil on Canvas. 86 x 86 cm. 2023.
Giovanni Gellona © All rights reserved.

GIOVANNI GELLONA

SPIRITUAL & SURREAL POP



"LA DOMINACIÓN DEL EGO"
Oil on Canvas. 86 x 86 cm. 2023.
Giovanni Gellona © All rights reserved.

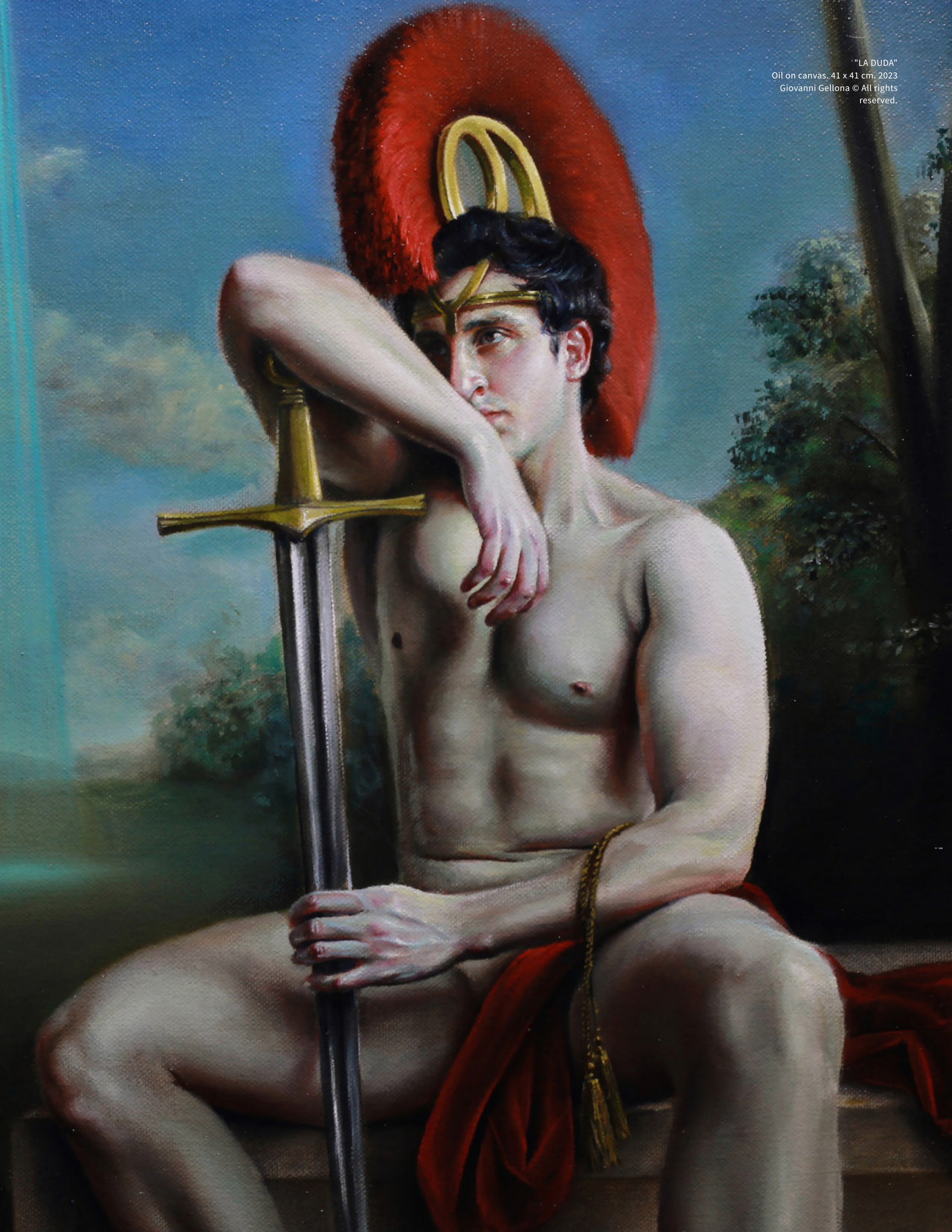
Giovanni Gellona (b. 1980) is a Chilean painter who has dabbled in different fields of the arts: photography, video, dance, design, and music. Over the last few years, he has been fully dedicated to painting, a discipline he had practiced since childhood when he painted his first portraits. Giovanni studied for two years for a BA in Fine Arts; however, his pictorial development has been self-taught.

In 2004, he was invited to London to take part with several of his portraits in various art books published in Europe and the United States, such as "Marilyn in Art" by Roger Taylor and "Diana in Art" by Mem Mehemet. The latter earned him a mention and exhibition of his work in London's Daily Mail, Italy's La Repubblica, and Vietnam's Dantri newspapers.

In addition to his development as a painter, Giovanni worked for two years as a dancer with the "Distinguido Cuerpo de Baile Maniquí" in Panoramix, a TV show broadcasted by Chilevisión.

When he stopped working in television, he held his first exhibition entitled "National Glamour," a solo gallery show, to celebrate the 35th anniversary of the Sheraton Hotel in Chile. The exhibition was born as an initiative from the artist to make a tribute to the most outstanding women of Chilean popular culture. This project was carried out with the collaboration of significant figures, including Isabel Allende, Verónica Villarroel, Cecilia La Incomparable, Liliana Ross, and Cecilia Bolocco.

> "PAINTING WAS THE ANSWER. SOMETHING I'VE BEEN DOING SINCE I WAS SEVEN YEARS OLD. TAKING UP THIS PATH HAS BEEN A REVELATION, AN ENCOUNTER WITH IMAGES, IDEAS, AND BEAUTY, WHICH MAKES ME MORE AND MORE PASSIONATE EVERY DAY. THROUGH THIS DISCIPLINE, AND WITH THE CREATIVE POWER THAT ALL LIVING BEINGS HAVE, I BEGAN TO CREATE A WORLD THAT SEEKS TO CONNECT PEOPLE WITH THE MAGICAL AND SUBLIME".
>
> - GIOVANNI GELLONA



"LA DUDA"
Oil on canvas. 41 x 41 cm. 2023
Giovanni Gellona © All rights reserved.

GIOVANNI GELLONA

SPIRITUAL & SURREAL POP

RETRATOS DEL RENACIMIENTO

Giovanni Gellona at the studio
© All rights reserved.

After this exhibition, Giovanni began his career as a photographer, a highlight being the work done for one of his great muses, the lyrical singer Veronica Villarroel. He also participated in the Dutch book "40 ajar, 40 verhalen, Chileense Vluchtelingen en Solidariteit" (40 Years, 40 Stories, Chilean Refugees and Solidarity).

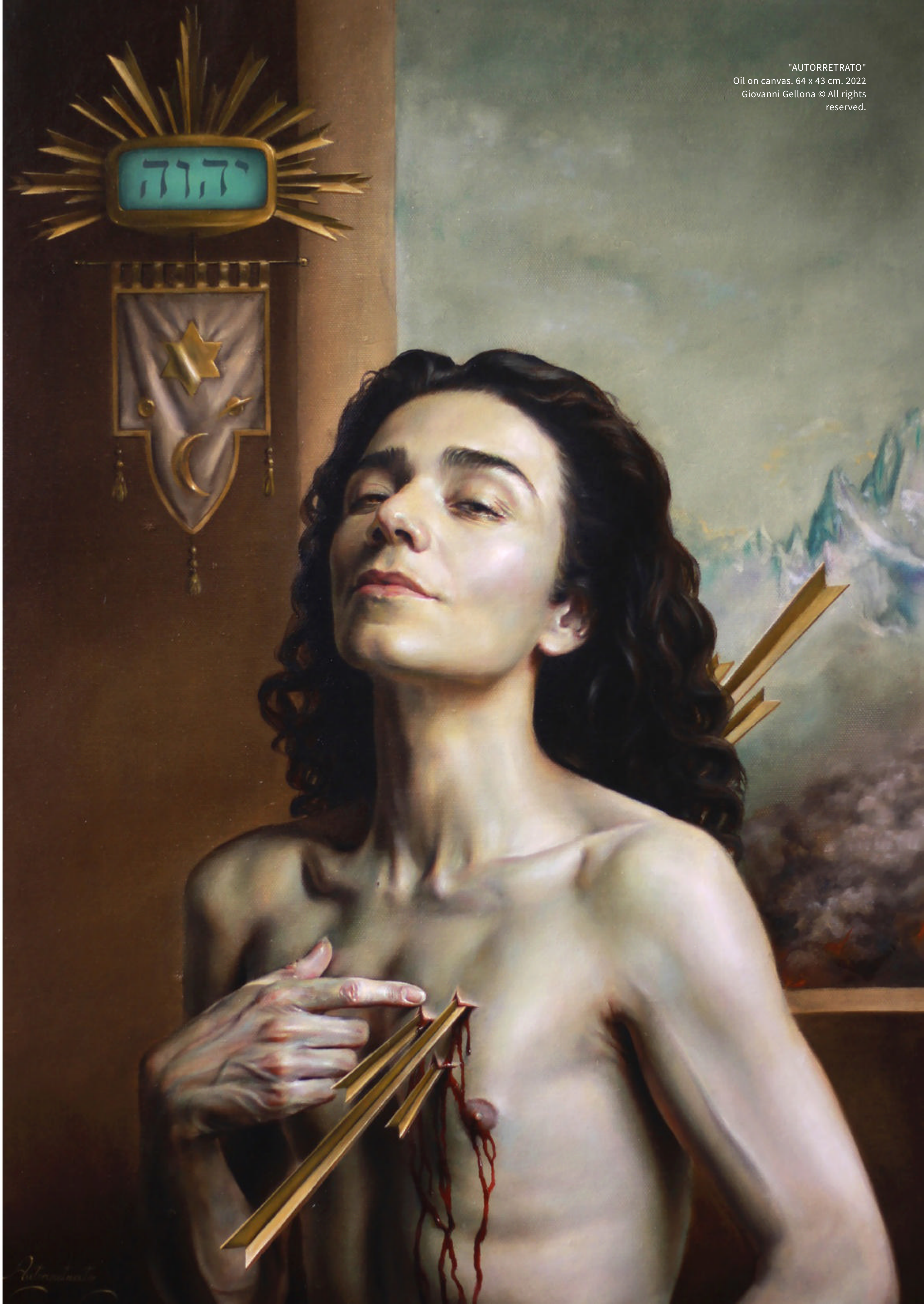
In 2007, Gellona started a deeper connection with the musical arts. At that time, he painted the cover of the "Los Updates" EP, a solo album of Jorge Gonzalez (Los Prisioneros) in which Giovanni also sings the chorus. Thanks to this, Gellona released an EP and a solo album in the following years.

After this musical experience, his artistic work concentrated entirely on painting.

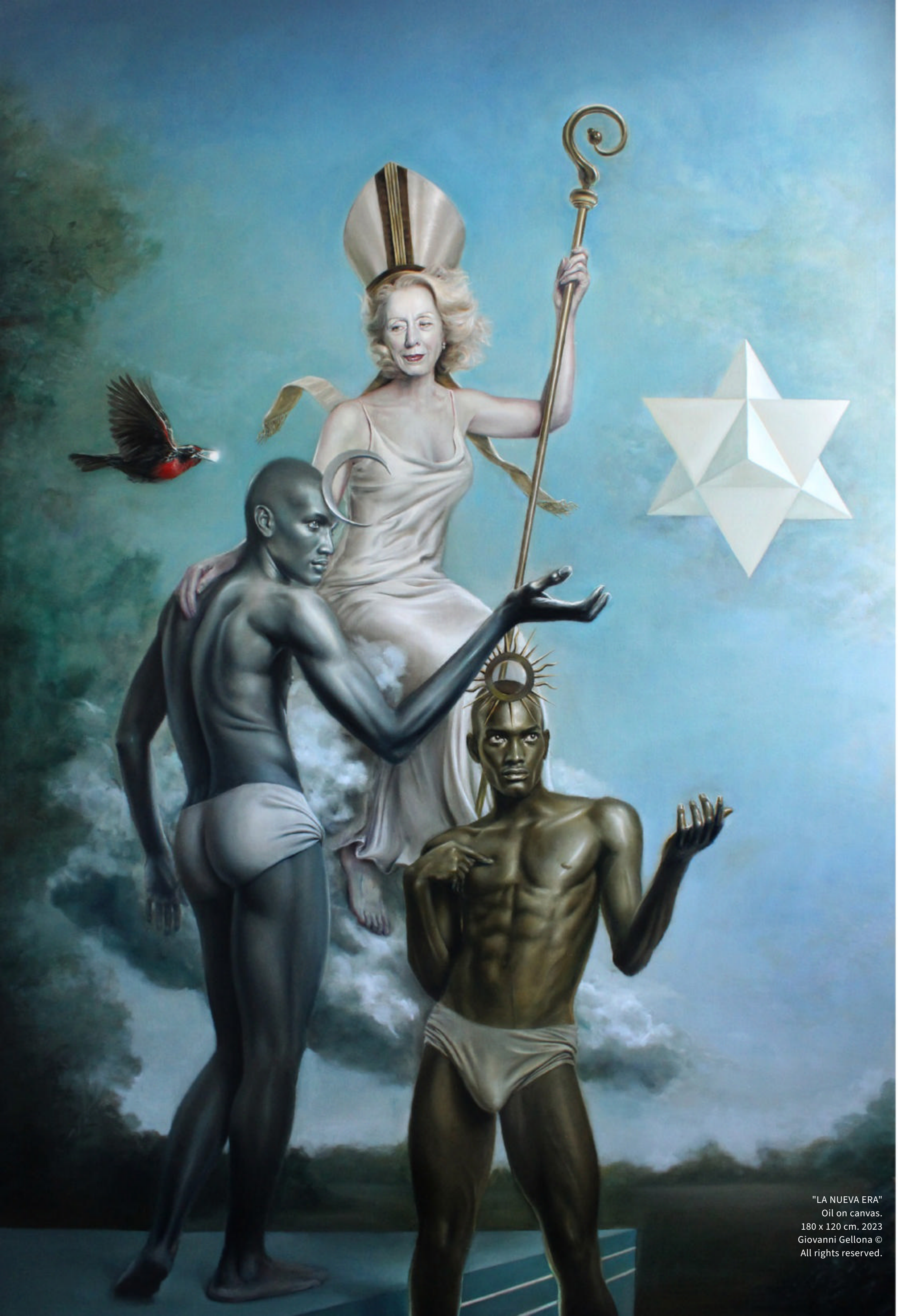
In 2018, he presented the solo exhibition "Fe, Sangre y Mestizaje" (Faith, Blood, and Miscegenation), a series of paintings inspired by characters and situations of the Spanish conquest of Chile.

In this project, Leonor Varela, Héctor Noguera, and Federico Sánchez stand out as models and embody three significant figures of Chilean history.

In early 2019, Giovanni began working with Eduardo Lira, owner of the Eduardo Lira Art Gallery, where he presented the exhibition "Drama y Belleza" (Drama and Beauty), an allegory to the aesthetic of everyday life. He also participated in the collective exhibition "30 años de la caída del Muro de Berlín"
(30 years since the fall of the Berlin Wall) in 2019, among others. With the idea of expanding the scope of his art, Giovanni participated in the exhibition "There Are No Boundaries" (2019) at the Provenance Art Gallery in Manila, Philippines, where he presented a portrait of Gabriela Silang, a heroic woman who fought against the Spanish conquest.



"AUTORRETRATO"
Oil on canvas. 64 x 43 cm. 2022
Giovanni Gellona © All rights reserved.



"LA NUEVA ERA"
Oil on canvas.
180 x 120 cm. 2023
Giovanni Gellona ©
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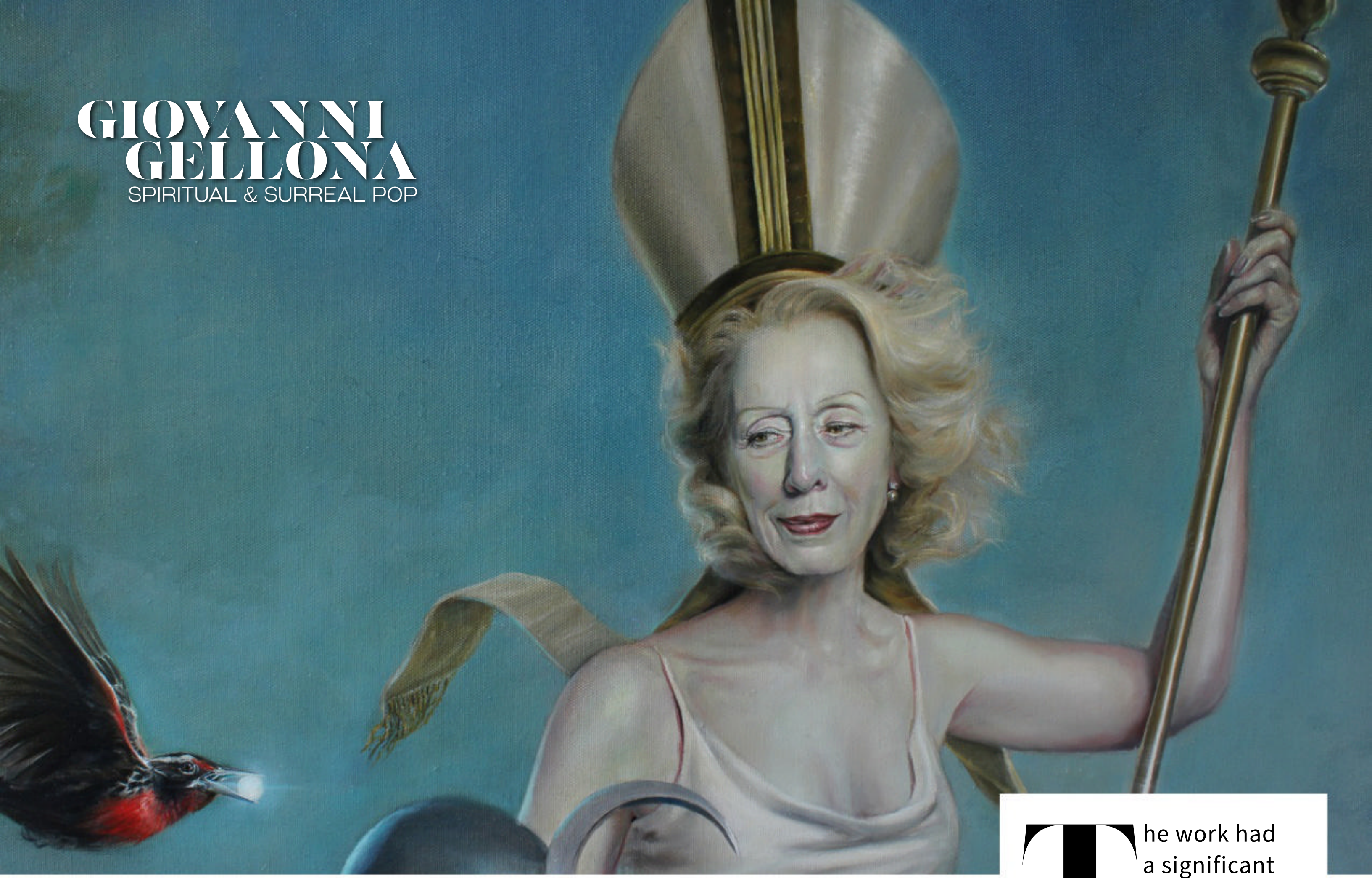
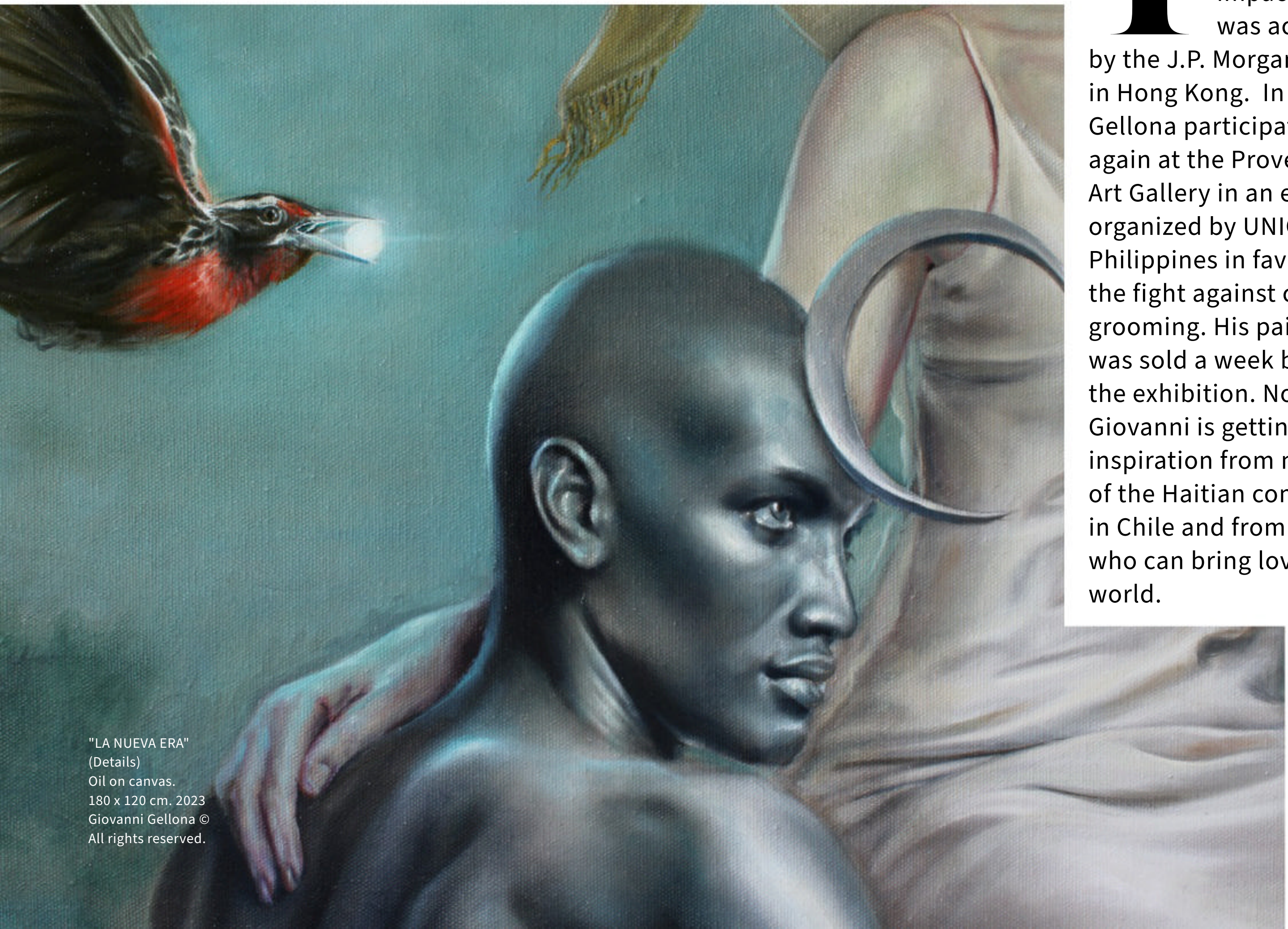
GIOVANNI GELLONA

SPIRITUAL & SURREAL POP



The work had a significant impact and was acquired by the J.P. Morgan Bank in Hong Kong. In 2020, Gellona participated again at the Provenance Art Gallery in an event organized by UNICEF Philippines in favor of the fight against child grooming. His painting was sold a week before the exhibition. Now, Giovanni is getting inspiration from muses of the Haitian community in Chile and from those who can bring love to this world.



"LA NUEVA ERA"
(Details)
Oil on canvas.
180 x 120 cm. 2023
Giovanni Gellona ©
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Getting to know GIOVANNI GELLONA

SPIRITUAL & SURREAL POP

> "WHEN PAINTING ON CANVAS OR WOOD, THE FIRST STROKES ARE ALWAYS DIFFICULT FOR ME, THE NERVOUSNESS OF THE WORLD THAT WILL BE REVEALED TO MY EYES ALWAYS CAUSES ME POSITIVE ANXIETY, BUT ONCE THAT STAGE IS OVER, EVERYTHING FLOWS ACCOMPANIED BY MY CATS AND MUSIC."
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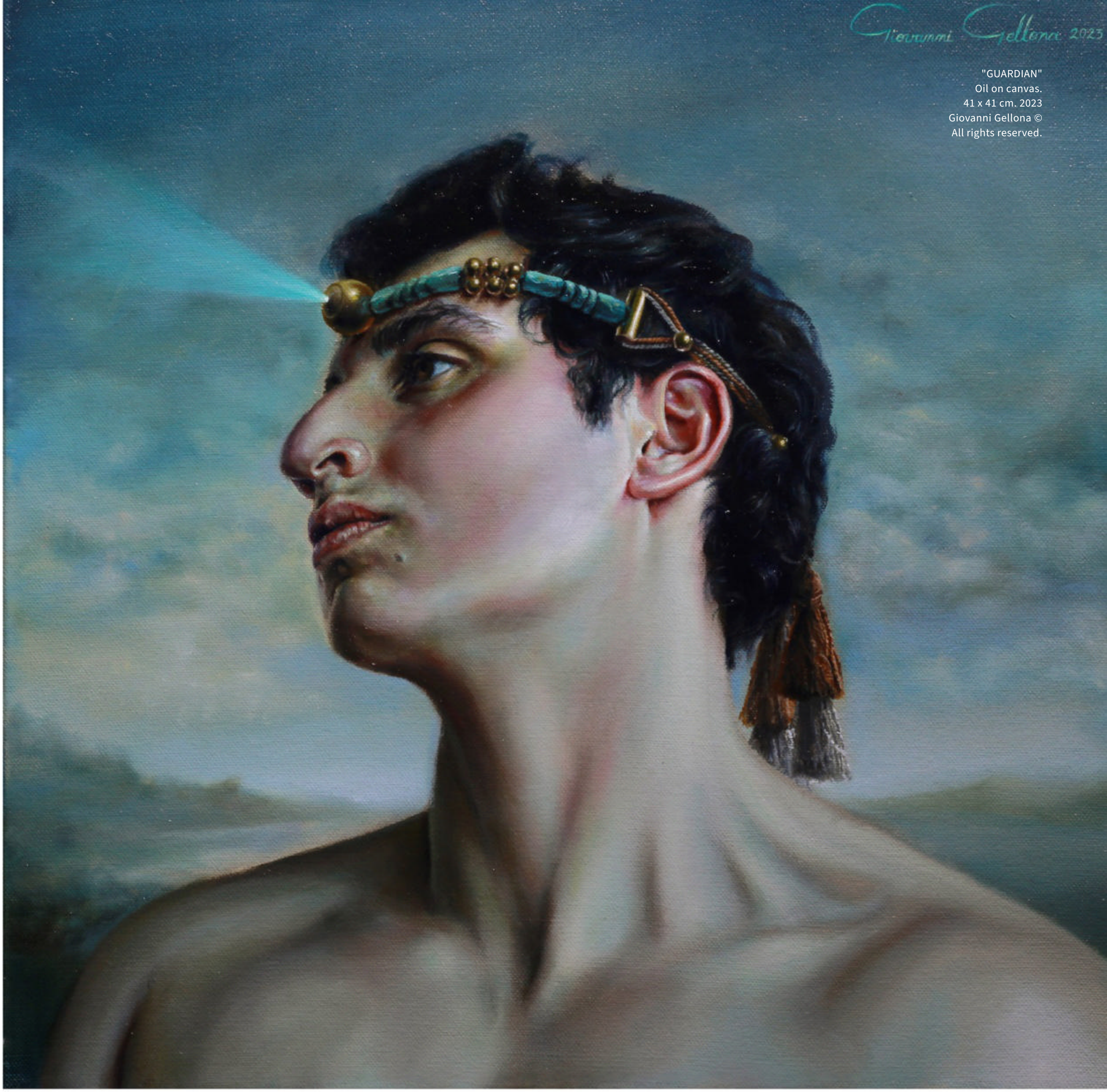
> GIOVANNI GELLONA



"GUARDIAN"
Oil on canvas.
41 x 41 cm. 2023
Giovanni Gellona ©
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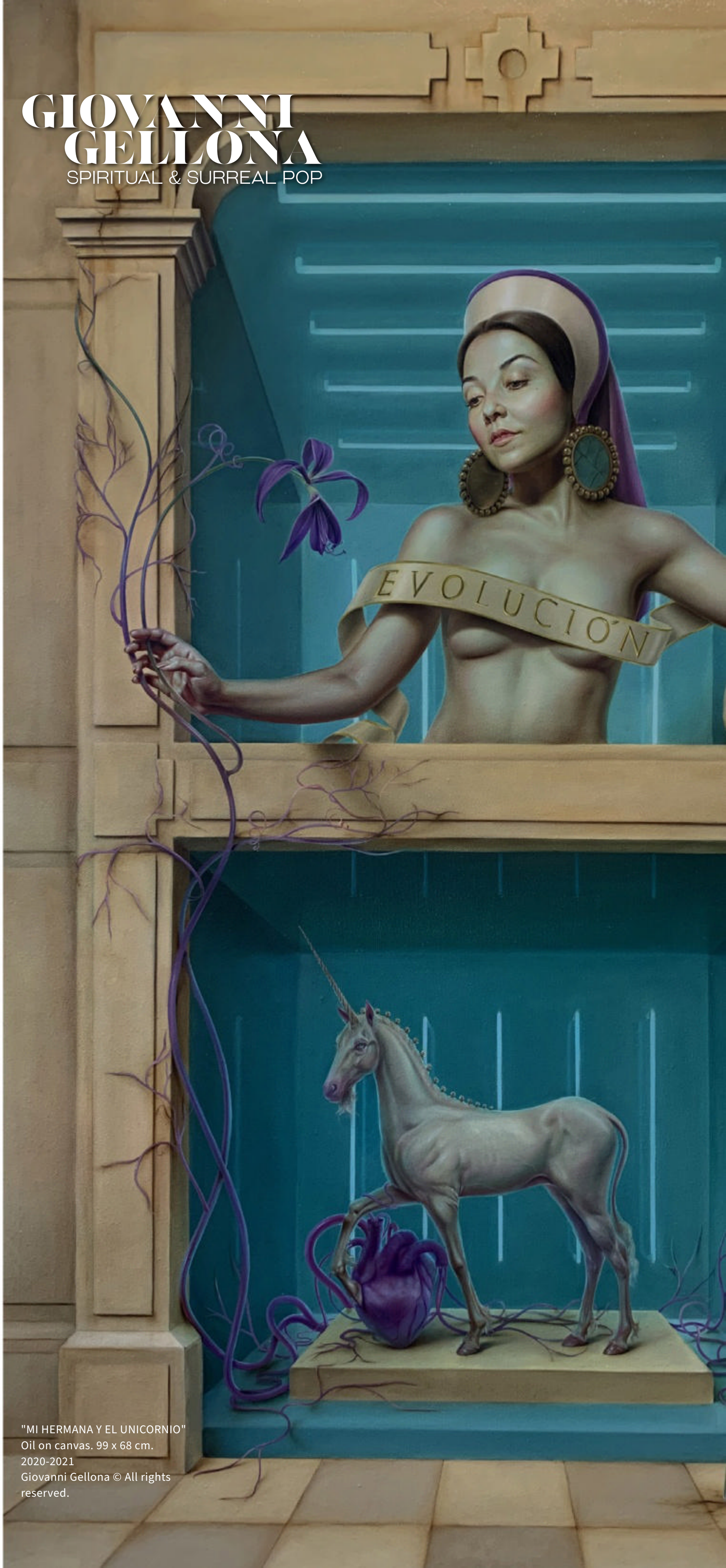
ART MARKET MAGAZINE: **Please share the background of your artistic journey. Did you grow up in a creative environment? What led you into the contemporary art field as a professional artist?**

GIOVANNI GELLONA: I was lucky to grow up in an art environment. My maternal great-grandmother, Olga, was a painter, and my great-grandfather won a caricature contest at the Museo Bellas Artes in Santiago. However, my parents encouraged my creativity the most since they always nurtured me with all kinds of crafts. Unlike many other artists, my first inspiration was the eyes of my beautiful mother; in the 80s, she was a cosmetologist in Santiago de Chile, so her eyelids were beautiful canvases painted for me. Besides the mother's makeup ritual, I liked that I painted in my notebooks with her makeup pencils the most.
My father, for his part, always helped me with crafts; for students with bad grades like me, a father like him was incredible.

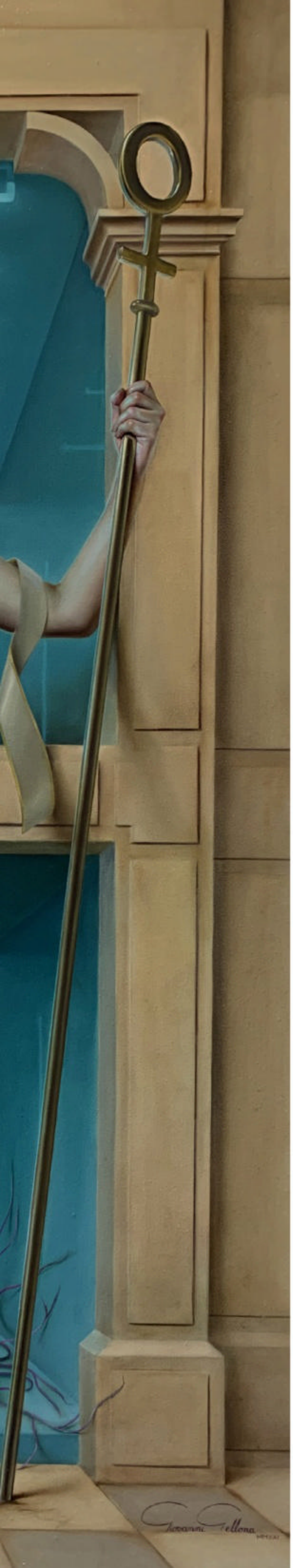
My father taught me that with dedication, a small craft can be worthy of a museum. Thanks to my parents, I discovered the beauty of color, delicacy, and commitment to beauty, which is the most crucial thing in my journey as an artist.
As a restless artist, I have participated in various activities that have nurtured my art; I have done dance, photography, music, film, and even television, and each experience has contributed significantly to my art.
I always needed to try to grow and learn, but at 33, I decided to leave everything to return to the first thing I did with love in this world, painting beauty.

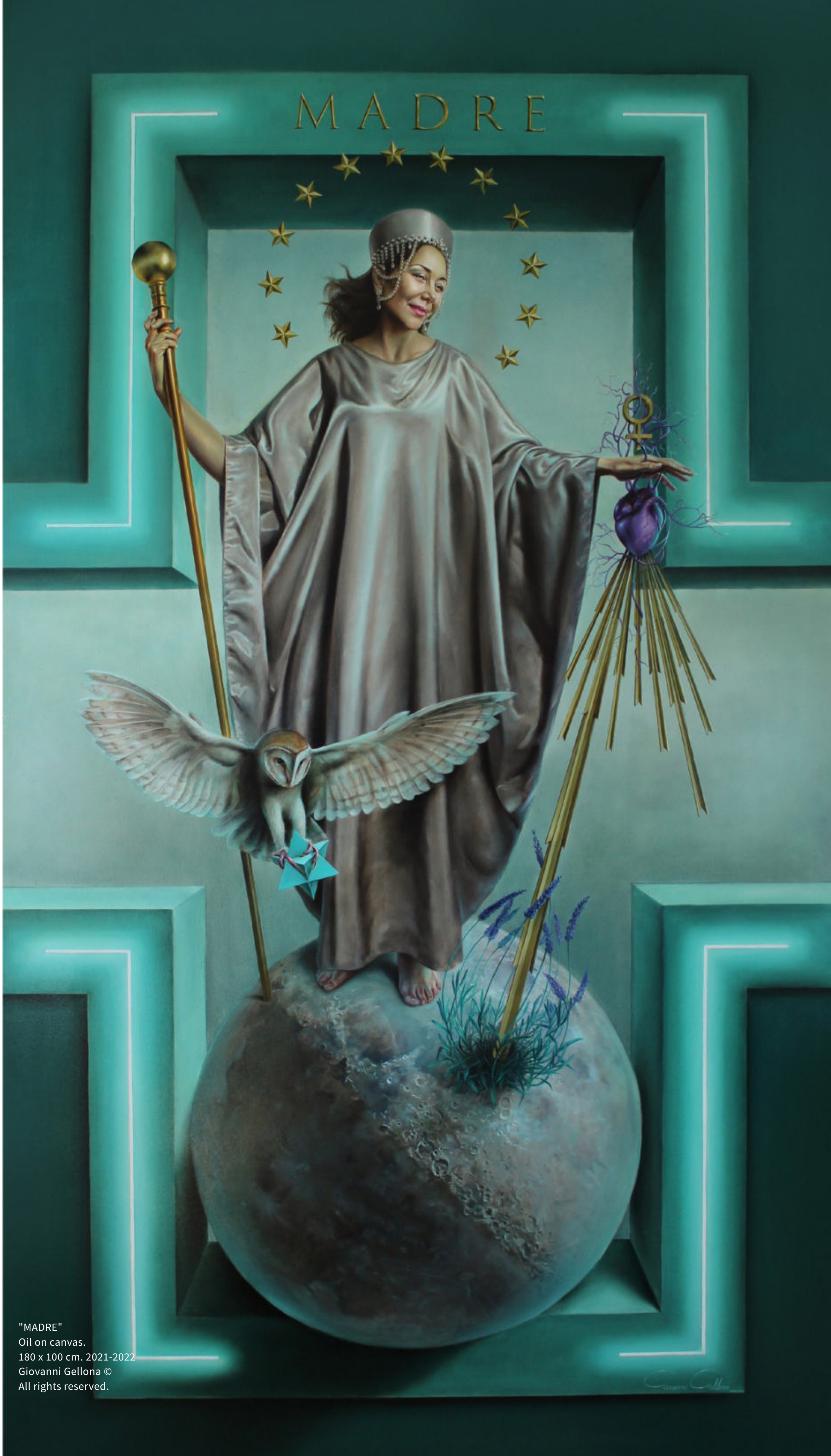
ART MARKET MAGAZINE: **Where your inspiration comes from? Would you say that your art is influenced by other artists or a specific art field?**

GIOVANNI GELLONA: My art is influenced by something that, for me, is of divine origin; it is like an external force that I try to channel. Furthermore, a great power of inspiration is the beings of light that accompany me every day of my life, filling them with love and spirituality, very relevant themes in my work. However, other excellent sources of inspiration are pop culture, creative photographers, filmmakers, actors, designers, dancers, etc.
Of this culture, the one that stands out the most is music. Music has always been a great inspiration in many of my works.
Lastly and most importantly, the viewer, I always wonder how to connect with he/she. How to delight the viewer? What emotion could people see in my work experience?
It is a great satisfaction to feature my work. In my art, I always try to create new worlds, people, planets, the universe, and all the variety of life I am passionate about and inspired by.



"MI HERMANA Y EL UNICORNIO"
Oil on canvas. 99 x 68 cm.
2020-2021
Giovanni Gellona © All rights reserved.





"MADRE"
Oil on canvas.
180 x 100 cm. 2021-2022
Giovanni Gellona ©
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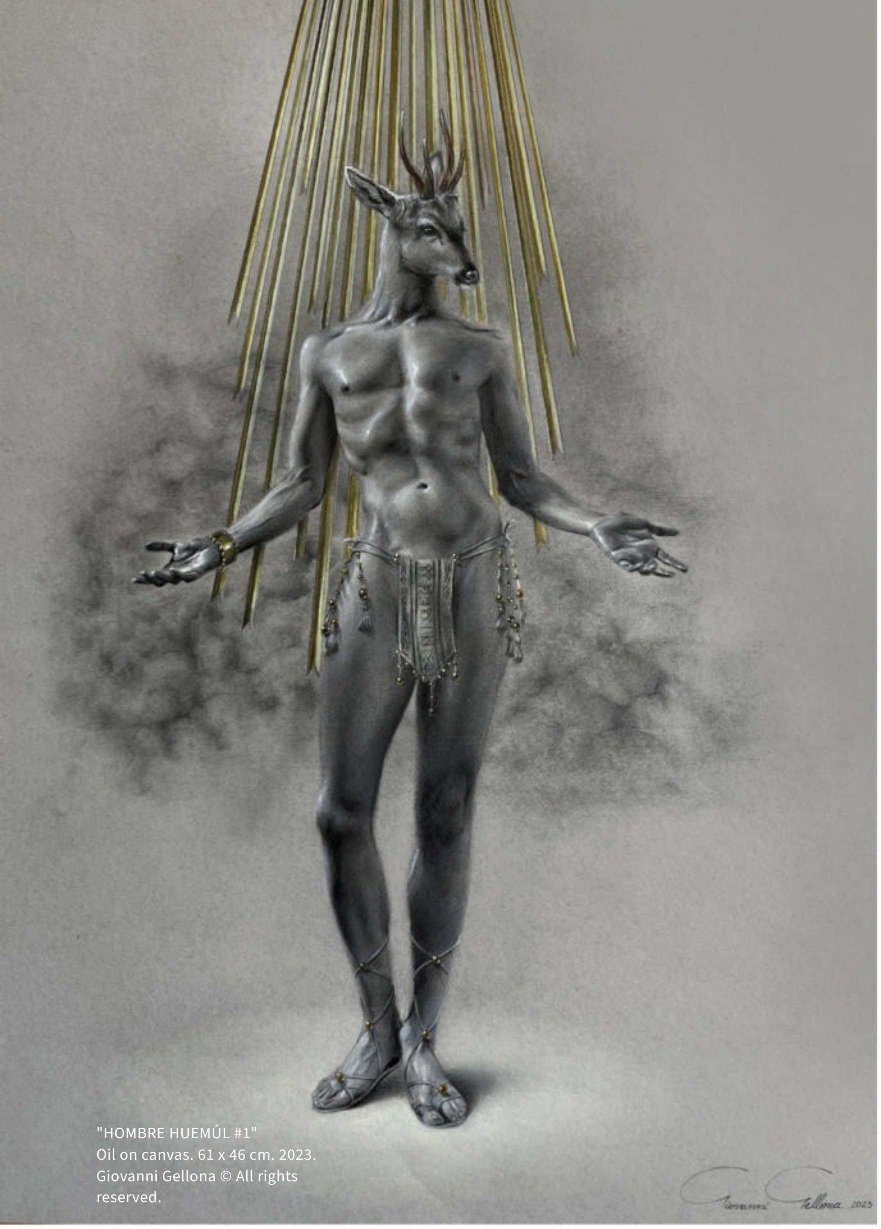
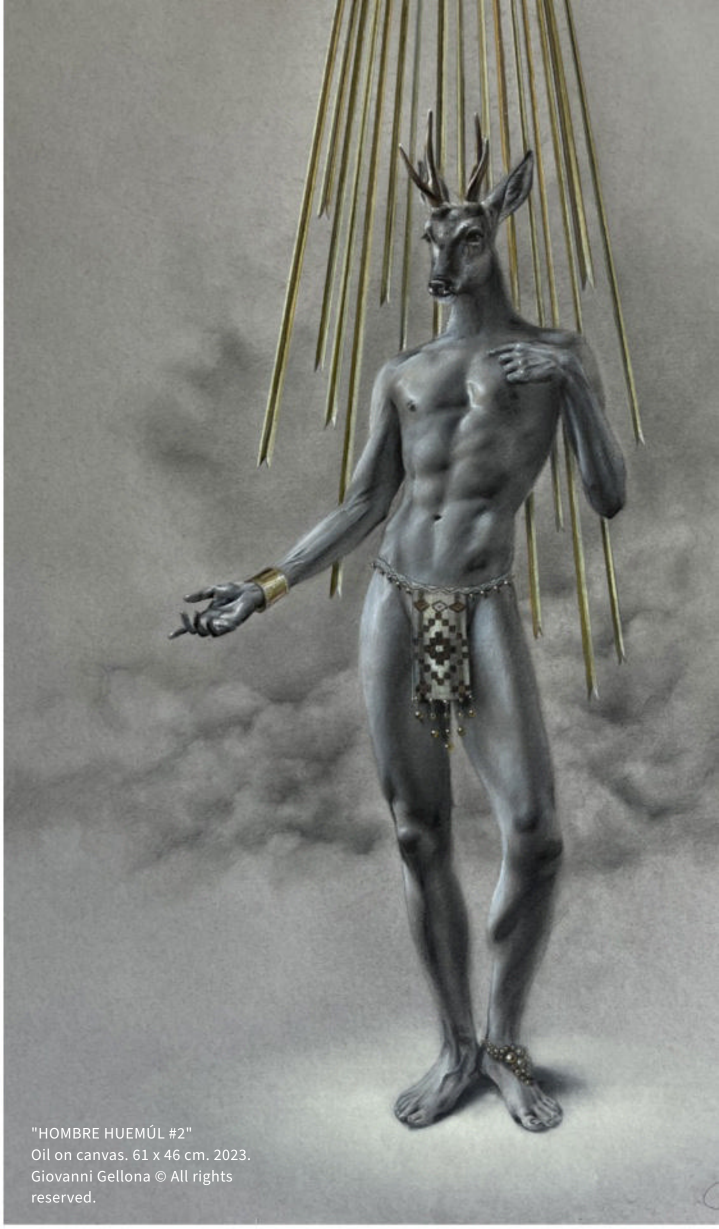


"HOMBRE HUEMÚL #1"
Oil on canvas. 61 x 46 cm. 2023.
Giovanni Gellona © All rights reserved.

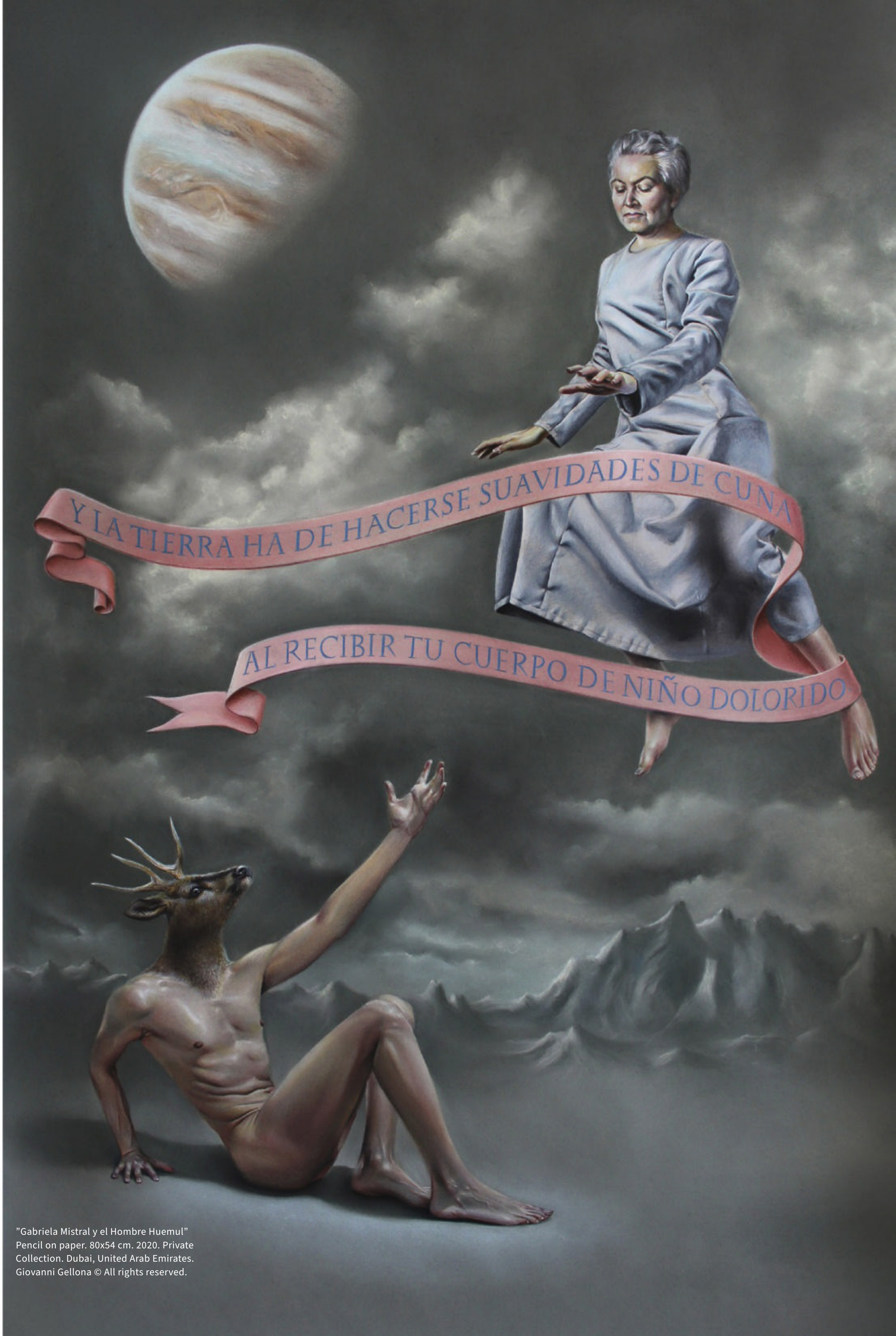


"HOMBRE HUEMÚL #2"
Oil on canvas. 61 x 46 cm. 2023.
Giovanni Gellona © All rights reserved.

ART MARKET MAGAZINE:
Let's talk about your unique technique. Please tell us about the entire work process, from the step of the idea until the final outcome.

GIOVANNI GELLONA: My technique has always been a search, but I am going through those periods of satisfaction these days. I do not have an academic background; quite the contrary, I define myself as self-taught, and like many, it has taken me years to reach the current results.
My creative process is based on information; I aim to isolate myself as much as possible and dedicate myself to connecting with the music, images, and story of my source of inspiration.
I'm a bad reader, but when creating a collection, I read a lot. After wandering a lot, my mind creates an image in a kind of divine connection; more than an image, it is a vision that captures my full attention and is the maximum supply for my art.
I usually have these visions before going to sleep, and in fact, it is at that moment that I manage to identify who will be my models for the next painting. At the time of painting, it can be with the live model or with a photograph that I take myself. This stage is critical because it is a way of connecting with the final result.

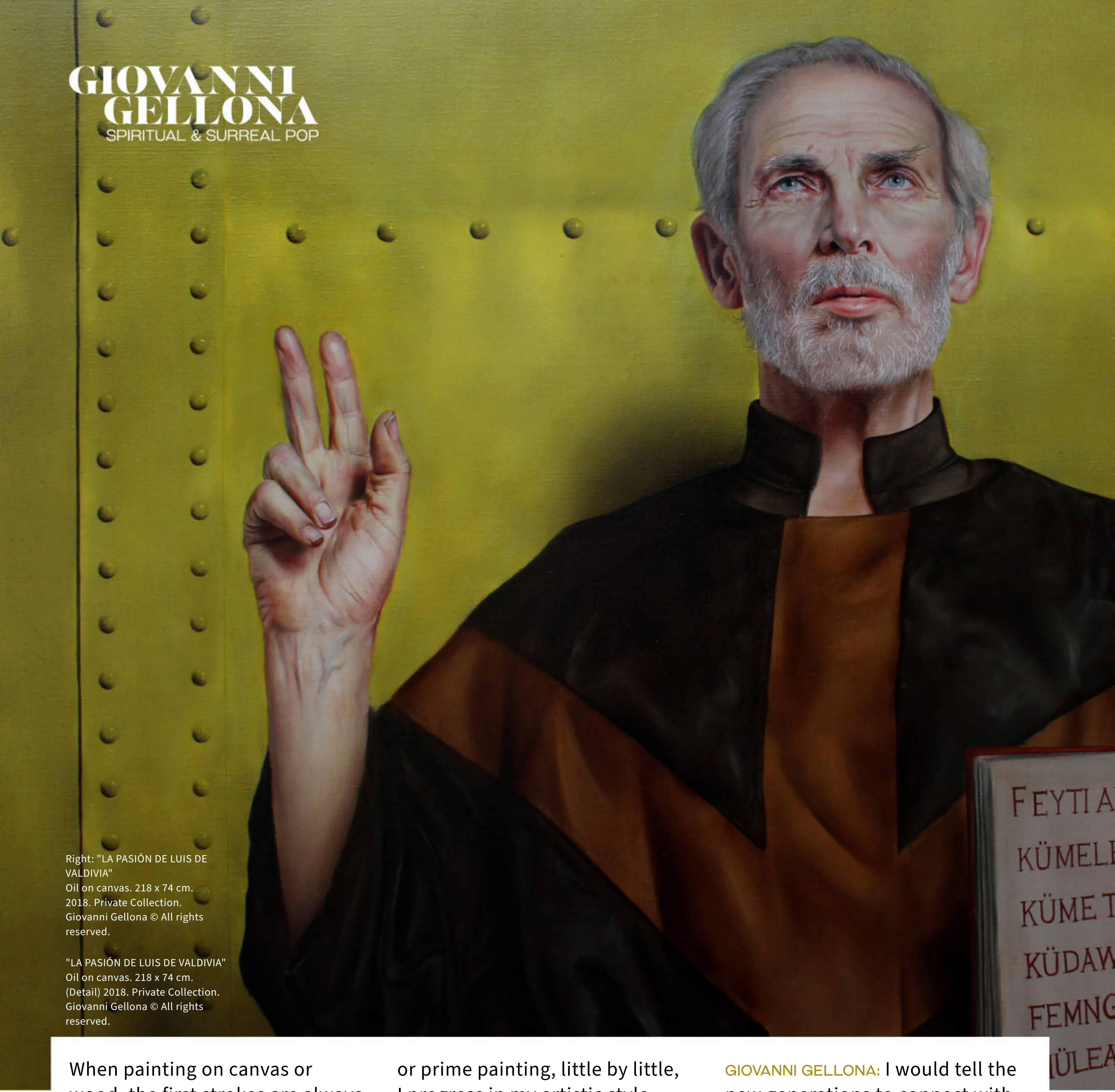
> **“I AIM TO ISOLATE MYSELF AS MUCH AS POSSIBLE AND DEDICATE MYSELF TO CONNECTING WITH THE MUSIC, IMAGES, AND STORY OF MY SOURCE OF INSPIRATION.**
> **I'M A BAD READER, BUT WHEN CREATING A NEW COLLECTION, I READ A LOT. AFTER WANDERING A LOT, MY MIND CREATES AN IMAGE IN A KIND OF DIVINE CONNECTION; MORE THAN AN IMAGE, IT IS A VISION THAT CAPTURES MY FULL ATTENTION AND IS THE MAXIMUM SUPPLY FOR MY ART."**


Y LA TIERRA HA DE HACERSE SUAVIDADES DE CUNA
AL RECIBIR TU CUERPO DE NIÑO DOLORIDO

”Gabriela Mistral y el Hombre Huemul”
Pencil on paper. 80x54 cm. 2020. Private Collection. Dubai, United Arab Emirates.
Giovanni Gellona © All rights reserved.

GIOVANNI GELLONA

SPIRITUAL & SURREAL POP



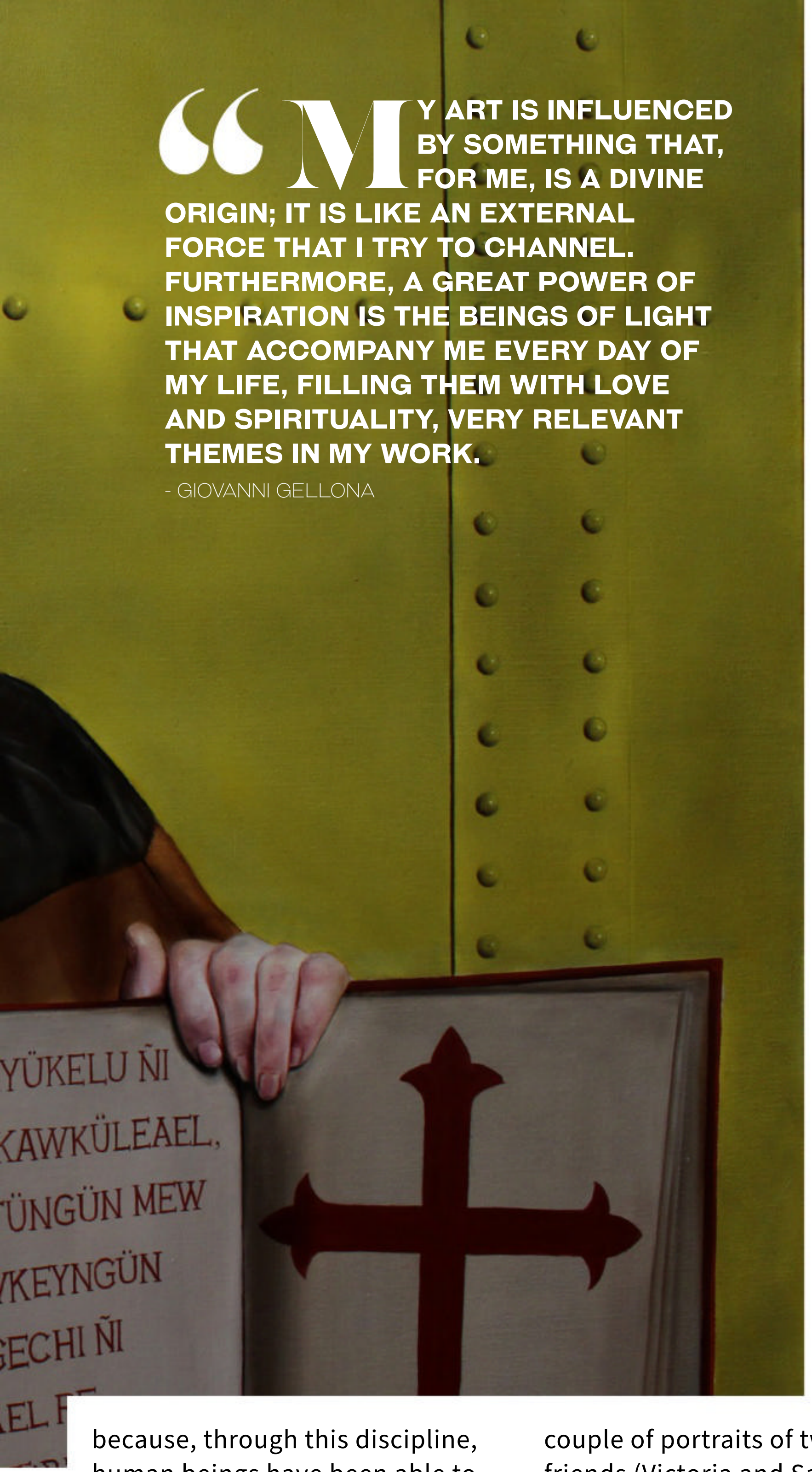
Right: "LA PASIÓN DE LUIS DE VALDIVIA"
Oil on canvas. 218 x 74 cm.
2018. Private Collection.
Giovanni Gellona © All rights reserved.

"LA PASIÓN DE LUIS DE VALDIVIA"
Oil on canvas. 218 x 74 cm.
(Detail) 2018. Private Collection.
Giovanni Gellona © All rights reserved.

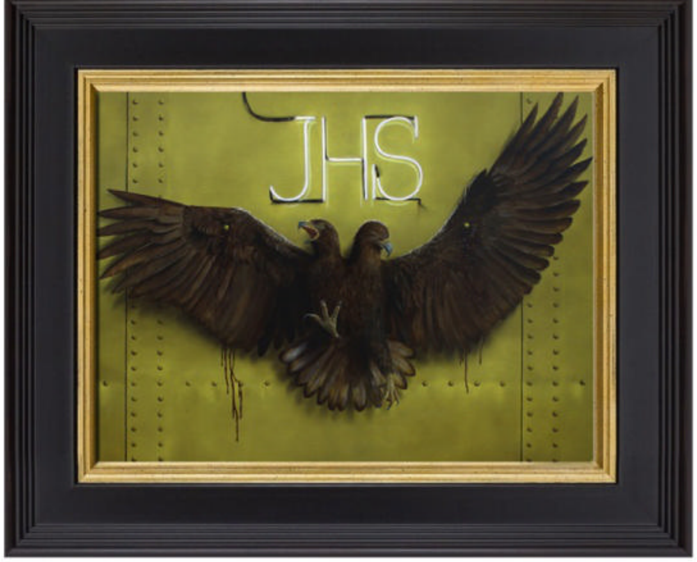
When painting on canvas or wood, the first strokes are always difficult for me, the nervousness of the world that will be revealed to my eyes always causes me positive anxiety, but once that stage is over, everything flows accompanied by my cats and music. Great masters like Da Vinci or Caravaggio are a source of inspiration and learning.
Using techniques such as smudge or prime painting, little by little, I progress in my artistic style. I started with hyperrealism, but today I connect with the soul of things, a style I have called Spiritual & Surreal Pop.

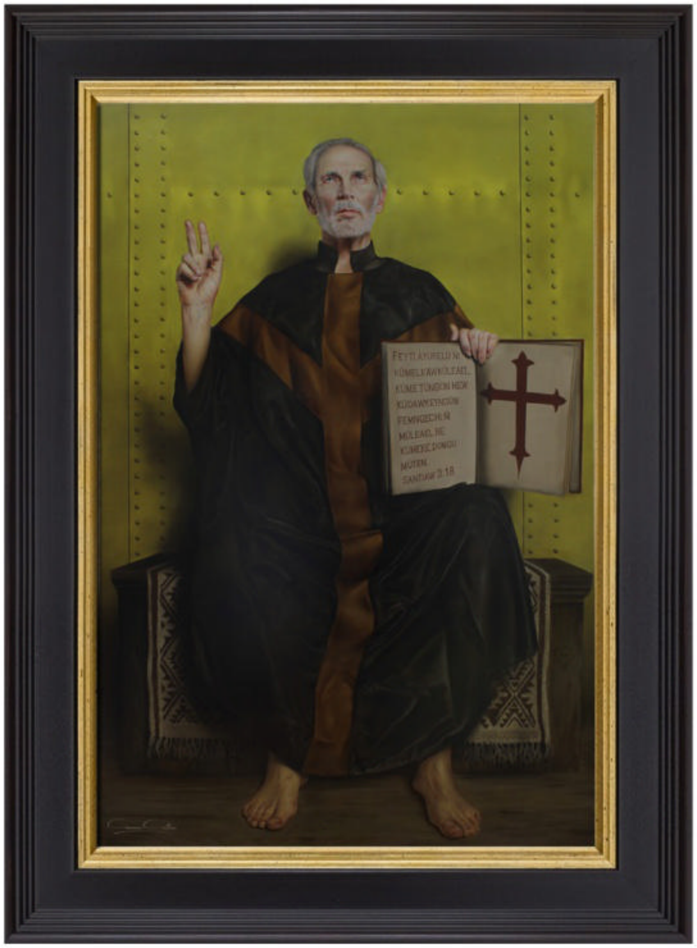
ART MARKET MAGAZINE: **From your personal journey in the art field, what will be your advice to the young artist looking for a way of development?**

GIOVANNI GELLONA: I would tell the new generations to connect with the most positive emotions of humanity; this will help to change this feeling of negativity that exists in the world today. Being an artist is a great profession and responsibility, like a scientist or doctor. Skill and work must be maximized, and we should always give our best. It is also essential to be grateful for this creative gift



> “MY ART IS INFLUENCED BY SOMETHING THAT, FOR ME, IS A DIVINE ORIGIN; IT IS LIKE AN EXTERNAL FORCE THAT I TRY TO CHANNEL. FURTHERMORE, A GREAT POWER OF INSPIRATION IS THE BEINGS OF LIGHT THAT ACCOMPANY ME EVERY DAY OF MY LIFE, FILLING THEM WITH LOVE AND SPIRITUALITY, VERY RELEVANT THEMES IN MY WORK.
>
> - GIOVANNI GELLONA





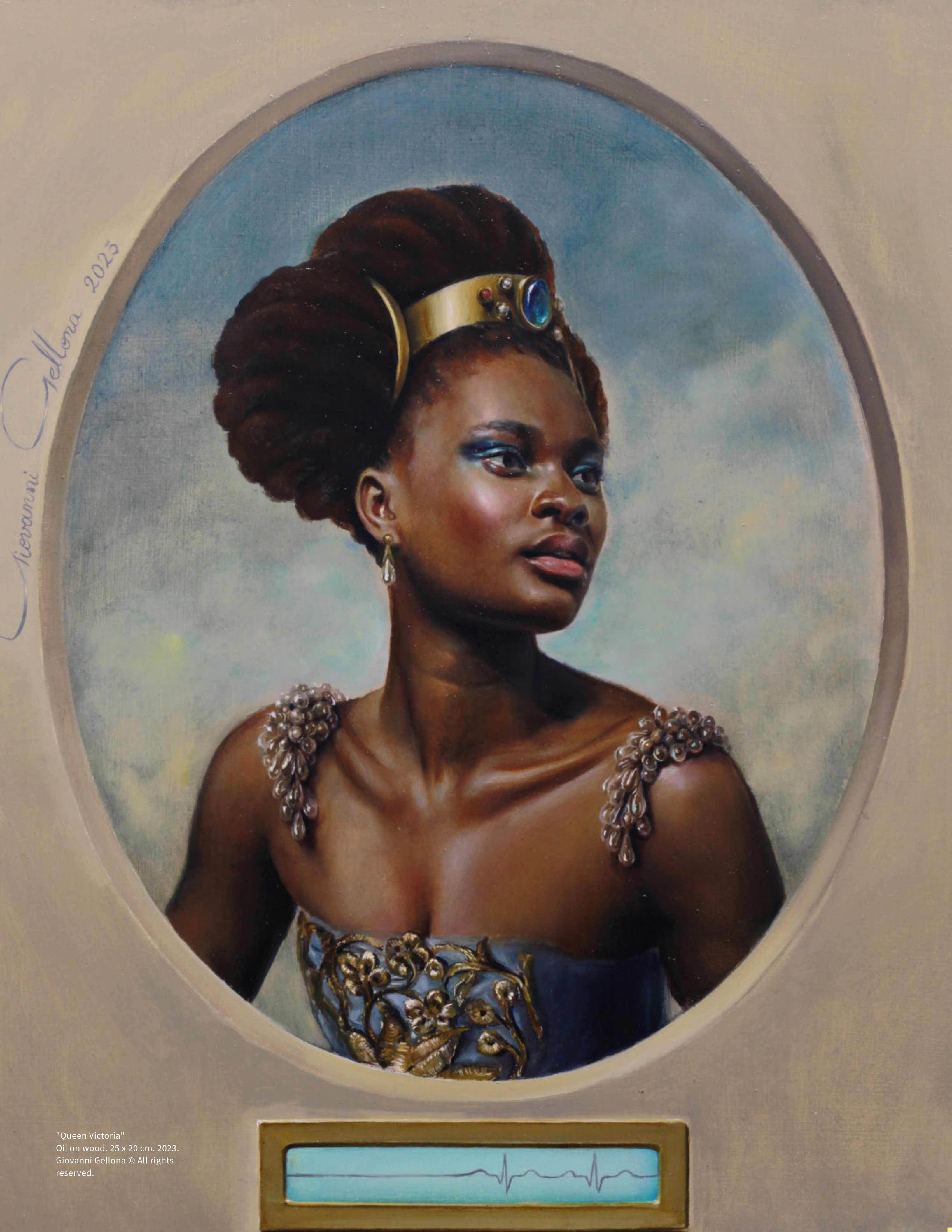
because, through this discipline, human beings have been able to carry out great works that we still admire.

ART MARKET MAGAZINE:

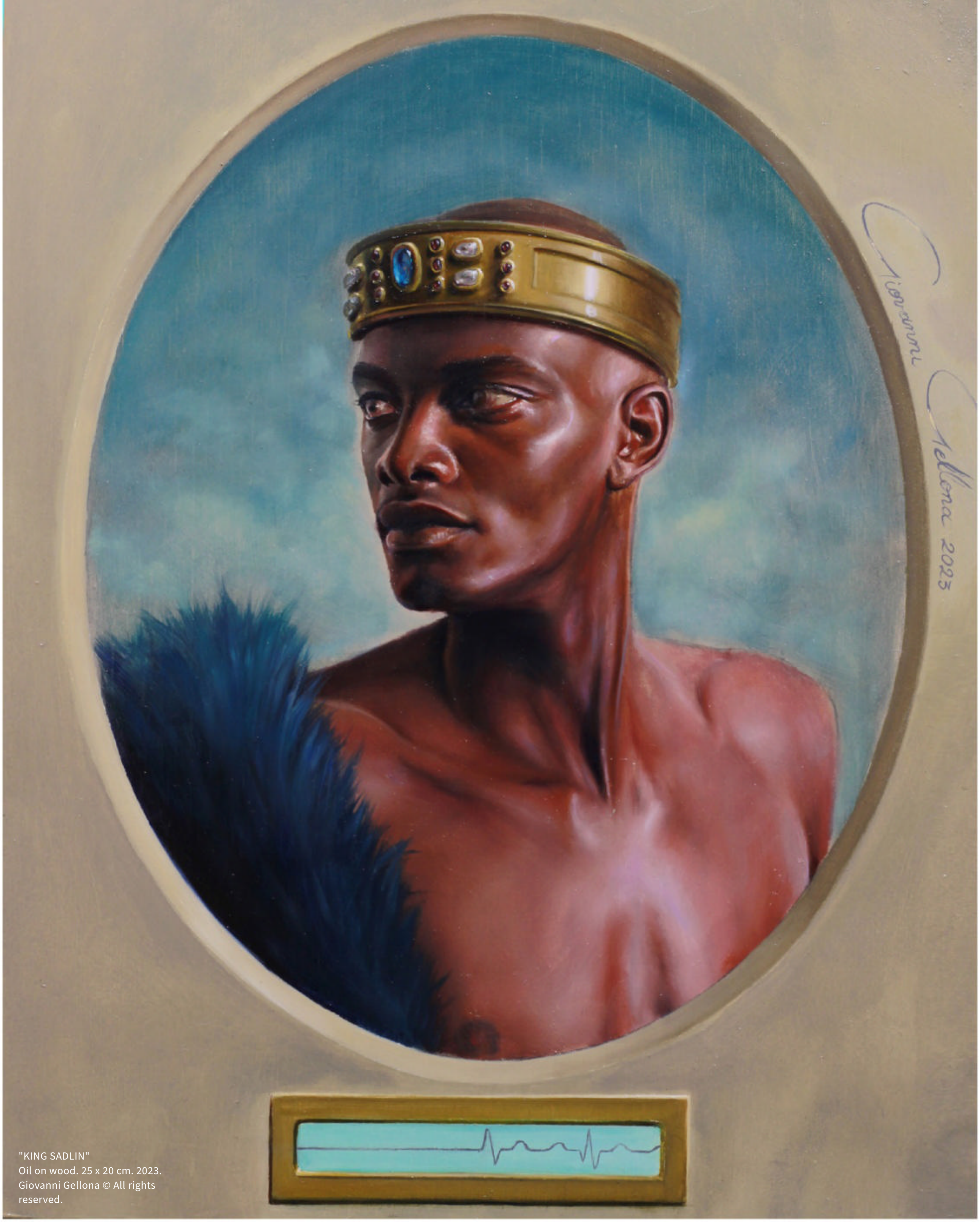
What's the future hold? Any special exhibitions in the upcoming months?

GIOVANNI GELLONA:

Right now, I am finishing a couple of portraits of two Haitian friends (Victoria and Sadlin), both beautiful beings of light. This new collection is highly inspired by the Haitian culture that has come to Chile, people of effort and sacrifice. I wanted to portray them in wood, a fantastic support worthy of kings and gods. On the other hand, I will start some collections for Conde Contemporary Gallery inspired by two movie classics, Gone With the Wind and The Wizard of Oz, both released in 1939 and starring women I love and admire.
Also, I would like to do something in Italy because since I was little, I have been amazed by the beauty of the Italian culture, its artists, and their great works; I would love to get an exhibition in Italy, and I am looking the right muse for this project.


Giovanni Gellona 2023

"Queen Victoria"
Oil on wood. 25 x 20 cm. 2023.
Giovanni Gellona © All rights reserved.



"KING SADLIN"
Oil on wood. 25 x 20 cm. 2023.
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GIOVANNI GELLONA

WEBSITE: GIOVANNIGELLONA.COM
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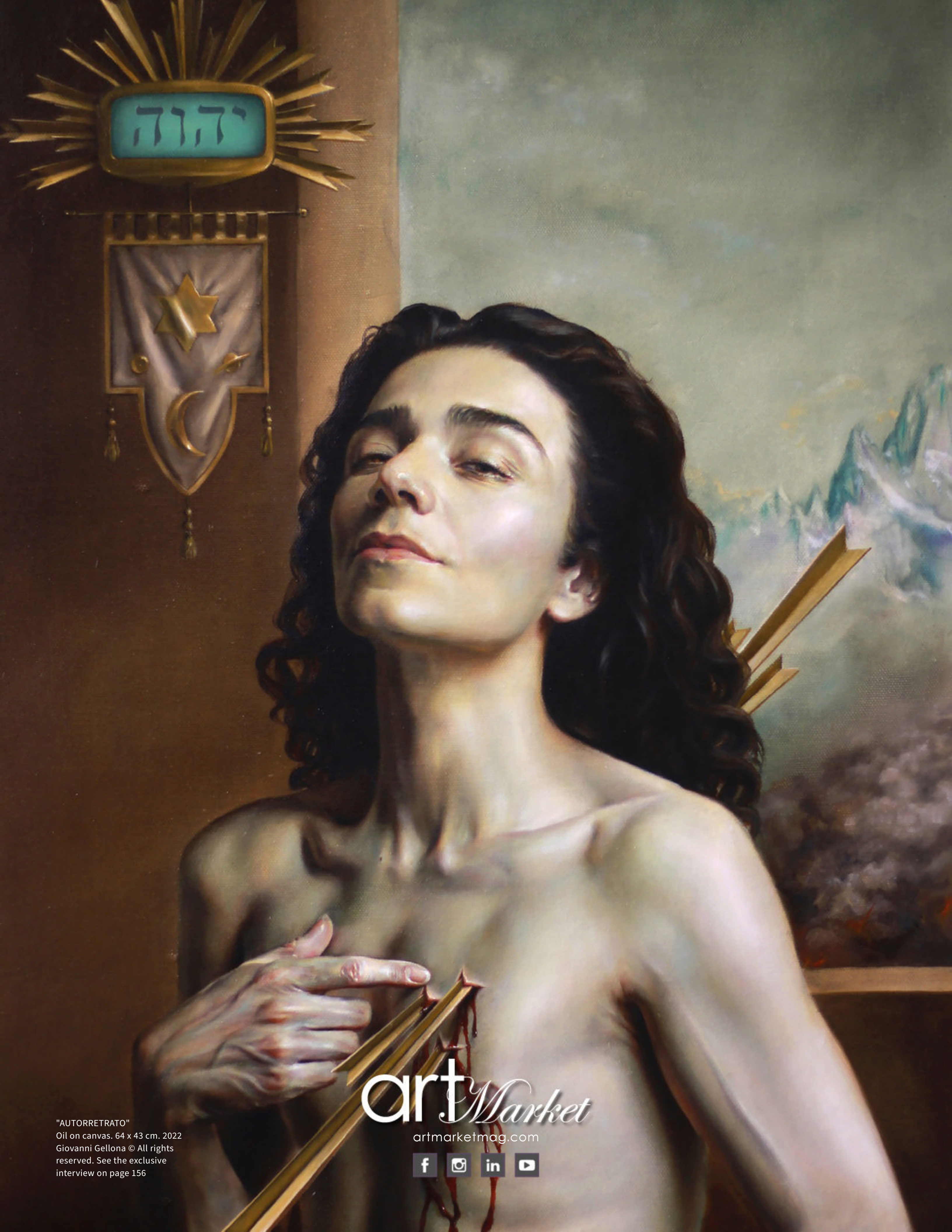

"AUTORRETRATO"
Oil on canvas. 64 x 43 cm. 2022
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